

35¢

PHONOGRAPH

MONTHLY REVIEW

JANUARY 1931

An authorized essay on
Geraldine Farrar

William A. Seltsam

Special Reviews of works by

Delius

Peter Hugh Reed

Strawinski

R. P. Blackmur

Sibelius

R. D. D.

**A Complete Survey
of American and
Foreign Records**

THE INTERNATIONAL RECORD DEPARTMENT



*"If It's Recorded
We Can Supply It"*

THE NEW YEAR BRINGS MANY NEWLY RECORDED SELECTIONS OF FINE MUSIC AND ALSO ADDS ANOTHER YEAR TO OUR SECOND DECADE OF SATISFACTORY ASSISTANCE TO THE DISCRIMINATING MUSIC-LOVER.

- BACH—SONATA IN G MAJOR**, for Violin and Piano, played by Adolf Busch. Imported Victor disc. Price.....\$2.50
- BACH—ST. MATTHEW PASSION**, 'Twas in the Cool of Eventide, coupled with **JOVIAL AIOLUS**, How Jovial Is Thy Laughter, sung by Keith Falkner. Imported Victor disc. Price.....\$1.25
- BACH—ST. MATTHEW PASSION—O Man Thy Grievous Sin Bemoan**, sung by Westminster Abbey Choir under the direction of Dr. Bullock. Imported Victor disc. Price.....\$1.75
- BARTOK—BELA, HUNGARIAN FOLK TUNES**, played by Joseph Szigeti with the composer at the piano. Imported Columbia disc. Price.....\$2.00
- BRAHMS—INTERMEZZO No. 4 in B flat, Opus 76, and BALLADE "EDWARD"** in D Minor, played by Harriet Cohen. Imported Columbia disc. Price.....\$2.00
- BEETHOVEN—FIFTH SYMPHONY**, Opus 67, played by Vienna Philharmonic Orchestra under the direction of Franz Schalk. Four imported Victor discs, in album. Price.....\$7.25
- DEBUSSY—DANCES FOR CHROMATIC HARP**, played by Mlle. Lily Laskine and Symphony Orchestra under Piero Coppola. Imported Victor disc. Price.....\$2.00
- DEBUSSY—SONATA FOR VIOLIN AND PIANO**, played by Jacques Thibaud and Alfred Cortot. Two imported Victor discs. Price.....\$5.00
- DEBUSSY—SONATA FOR 'CELLO AND PIANO**, played by Maurice Marechal and Robert Casadesus. Imported Columbia discs. Price.....\$4.00
- FRANCK—PRELUDE, FUGUE AND VARIATION**, played by Marcel Dupre. Imported Victor disc. Price.....\$2.00
- GLUCK—ALCESTE**, Act 2, Air d'Admete, and **LOHEN-GRIN**, Recit. du Graal, sung by Georges Thill. Imported Columbia disc. Price.....\$2.00
- HARSANYI—SONATA FOR 'CELLO AND PIANO**, played by Hans Kindler and the Composer.
- HARSANYI—CINQ PRELUDES BREFS**, Piano solos, played by the Composer. The two works on four imported Columbia discs in album. Price.....\$8.00
- HOLBROOKE — BRONWEN**, Selections, by John Coates, Doris Vane, and Symphony Orchestra under Powell. Three imported Columbia discs, in album with notes. Price.....\$6.00
- MOMPOU, CANCO Y DANCA**, Nos. 3 and 4, piano solos played by the Composer. Imported Victor disc. Price.....\$1.50
- MOUSSORGSKY — KHOWANTCHINA, PERSIAN DANCES**, played by London Symphony Orchestra under Albert Coates. Imported Victor disc. Price.....\$2.00
- POULENC—AUBADE**, for piano and 18 instruments, played by the Composer with Instrumental Ensemble. Three imported Columbia discs. Price.....\$4.50
- SIBELIUS—EN SAGA**, played by NEW SYMPHONY ORCHESTRA under Goossens. Two imported Victor discs. Price.....\$3.50
- STRAVINSKY—CAPRICCIO FOR PIANO AND ORCHESTRA**, played by the Composer and Orchestra des Concerts Straram. Three imported Columbia discs in album. Price.....\$6.00
- WAGNER — SIEGFRIED IDYLL**, played by Berlin State Opera Orchestra under Karl Muck. Two imported Victor discs. Price.....\$3.50
- VIVALDI—CONCERTO IN D MAJOR**, 'Cello and Piano, played by Maurice Marechal and Maurice Faure. Imported Columbia disc. Price.....\$2.00

Our mail order department serves you promptly and efficiently. Every record inspected, carefully packed and insured against breakage, assuring you of their safe delivery.

Send for free copy of our Music Lovers' Guide and Catalog, giving you Program Notes on the better imported recordings and containing many new recordings not listed here.

New York
Band Instrument Co.

111 EAST 14TH STREET

Uptown Store
243 West 34th St.

Brooklyn Store
1225 Broadway

An independent American journal devoted to recorded music and phonography

Founded 1926 by Axel B. Johnson

The Phonograph Monthly Review

AXEL B. JOHNSON
Associate Editor

ROBERT DONALDSON DARRELL
Managing Editor

Published by
THE PHONOGRAPH PUBLISHING CO., Inc.
5 Boylston Street, Cambridge, Massachusetts
Telephone UNIVERSITY 1618

THE PHONOGRAPH MONTHLY REVIEW appears at the end of each month. All material is fully protected by copyright and may be reproduced only by permission.

Yearly subscription price \$4.00 in the United States and \$5.00 in Canada and other foreign countries, postage prepaid. Single copies 35 cents.

All communications should be addressed to the Managing Editor at the Studio, 5 Boylston Street, Cambridge, Massachusetts. All unsolicited contributions must be accompanied by a self-addressed, stamped envelope.

All checks and money orders should be made out to THE PHONOGRAPH PUBLISHING CO., Inc.

CONTENTS FOR JANUARY, 1931 (Volume V. Number 4, Whole Number 52)

ARTICLES

A PHOENIX FROM THE ASHES, William H. Seltsam	111
A FARRAR DISCOGRAPHY, compiled by W. H. S.	112
TWO SIBELIUS SYMPHONIES, R. D. D.	114
NECROMANCY, R. P. Blackmur	121
DELIUS, Peter Hugh Reed	122

FEATURES

EDITORIAL	110
CORRESPONDENCE	117
MART ADVERTISEMENTS	144
THE NEGLECT COLUMN	144

RECORD REVIEWS

1. LONGER REVIEWS			String Quintet	134
Schmitt's Salome	123		Choral and Operatic	134
La Mer	124		Songs	135
Tchaikowsky violin concerto	124		Popular	136
6th Brandenburg Concerto	125		Dance	136
2. CLASSIFIED REVIEWS			Hot Jazz	137
Orchestral	130		Foreign	138
Piano and Organ	132			
Ancient Instruments, Violin and		3. NEW EUROPEAN RELEASES		139
String Quartet	133	4. CURRENT IMPORTATIONS		140

THE PHONOPHILE'S BOOKSHELF

STRAVINSKY'S SACRIFICE TO APOLLO, Eric Walter White	142
PABLO CASALS, Lucille Littlehales	143
MAURICE GUEST, Henry Handel Richardson	143
THE WHOLE WORLD MUSIC SERIES	143

Editorial

MY head has been swimming with so much music this month that I very much doubt whether I can get my feet securely enough on the ground to thread any practical editorial path. The Sibelius symphonies first of all, which I have played almost constantly during the month and in which reiterated hearing and the closest study can reveal no flaws. I could not forbear writing at considerable length about these works; to me their musical significance warrants it, for they are to mean much to the present and next generation of concert goers. Is it too much to say that his symphonies may come to mean to the next what those of Brahms have meant to this and the last generation?

Columbia, whose earnest artistic endeavors are indefatigable, brings out also the Mozart quintet for strings—one of the most profound utterances of any musical era. And for more than good measure there is a second album set of the musical bible—the *Well-Tempered Clavier*. Evelyn Howard Jones, who also is to be heard in four charming miniatures by Delius, is the pianist. In Bach at least his is not the sensitivity and warmth of Harriet Cohen, who recorded the first group, but his sincerity and musicianship are unimpeachable. He presents the music itself, not a pianist's performance: a richly satisfying set. Next month I shall pay the discs their just meed of attention, and include as well some notes on the other *Well-Tempered Clavier* recordings.

But even such really memorable releases do not overshadow the month entirely. For all my robust and heartfelt joy in the Sibelius symphonies, I was touched perhaps even more poignantly by the sheer splendor of the recorded tone in Hedwig von Debicka's singing of a sprightly Bach and a golden Gluck aria on Brunswick 90109. A disc like this is the realization of every phono-musical ideal; I know of no other single record that better typifies the progress and achievements of 1930—and of the Brunswick company's glorious contributions to the phonographic repertory. In the space of a short few months Brunswick has released starred work after starred work. I hope no one of musical sensibilities, or who sincerely has the cause of good music at heart, will fail to demonstrate more than merely moral support of such activities.

Victor answers this month the widespread demand for Debussy's *La Mer* and a major work by Mischa Elman. The Debussy work is conducted by Coppola (whose name on a record of modern French music is invariable guarantee of sterling quality) and already has found a lively welcome among the buyers of imported pressings. Elman's performance of the Tchaikowsky violin concerto savors a little of over-elegance. It leaves me cold, but such immaculate and polished play-

ing has won Elman crowded concert halls all over the world. It will be interesting to see if his personality is the sort that appeals equally widely on discs. Infinitely more sympathetic to me are the warmer and franker qualities of Geoffrey Toye's recording of Delius' *In a Summer Garden*.

Finally there is the Strawinski *Capriccio*, which I heard in the composer's recorded version (French Columbia) more than a week before it was given its first American performance by Sanromá with the Boston Symphony Orchestra. Mr. R. P. Blackmur points the nice distinctions between the Strawinski and the Sanromá performances in his review, distinctions that surely should have been taken into account in any really adequate review of the concert performances. Yet the lengthy columns devoted to Strawinski both before and after the concert in such distinguished journals as the *Boston Transcript* and *Herald*, by such learned critics as Philip Hale, H. T. Parker, and Alfred H. Meyer, displayed a sublime ignorance or contempt of the fact that a recording of the work (or for that matter than any Strawinski recordings) existed.

Anyone who has labored in any degree to further the cause of phonography and to help in any way to pave the way for such recordings as this Strawinski *Capriccio*, must share my impatience, not to say incense, over such lamentable and wholly inexcusable blindness on the part of men who should—and who in other ways so admirably do—lead public opinion and further the understanding appreciation of music. Lawrence Gilman's glorious example has not yet borne its fruit. But the seed is there, and it is not to be killed.

Neither will it be blighted by the gnawing of such gloomy fellows as Mr. Myron H. Garrett (writing in the December *Gramophone*) who "explodes" with great ceremony and much flourishing of Menckenes verbal broadswords, "the gramophile myth in America." Mr. Garrett's acquaintanceship with musical fourflushers is apparently unrivalled in extensiveness. He has a keen eye for the weaknesses of American musical life, and no one will deny him that they are many. Nor is any musical or phonographic millenium to be expected next year or the next. But the yeast of genuine appreciative powers is working. Discounting both the hosannahs and the moans, music in the United States is more than a matter of fashion and dollars and cents. It survived blasts far more deadly than Mr. Garrett's back in the days of Theodore Thomas; today the concert work of Stokowski, Toscanini, Koussevitsky, Stock, Sokoloff, and hundreds of others, plus the achievements of the phonograph in the last year alone, form the ground swell of a tide that no sophmoric Canute can order back, or no business depression dam up.

A Phoenix Arises from the Ashes!

By

WILLIAM HENRY SELTSAM

An authorized article on Geraldine Farrar

WE are all familiar with the story of Geraldine Farrar's operatic career: how she struggled and slaved, with the help of her loving parents, to the attainment of her debut in Berlin in 1901 in Gounod's *Faust*. Of her enviable training under Lilli Lehmann; of her triumphs in many European capitals; of her heralded return to her own country and of her continuous operatic triumphs for sixteen years at the Metropolitan Opera House, we read as of a heroine resembling the Horatio Alger hero. The larger details of her career are all known; her career since leaving the Metropolitan is not so well-known as it should be. What are her present views on singing? Will she ever record again? Who are her favorite recording artists? What, her favorite discs? What is her attitude toward the phonograph record? These are questions that interest phonophiles, and those who are interested should feel grateful, as the author is grateful, for the unstinted interest that "our Gerry" gave when supplying much of the information contained in this essay.

Early in 1922, when the first vague rumor of Farrar's operatic retirement floated to our ears, we were skeptical, but on January 17, when she was singing in *Louise* at the Brooklyn Academy of Music, she made the regrettable announcement. The following morning it was first page news in the New York Times as well as practically every other newspaper in the country.

On the evening of January 21, Farrar gave some hope to her many admirers when she spoke briefly after a performance of *Faust*. She said: "Children, there is no occasion for a funeral. There will be many other performances. I hope you will come and enjoy them, and I will do my best." The same assurances were repeated as late as February 13. But soon her last performance was announced. This was *Zaza*; the time, Saturday afternoon April 22. What an afternoon that was! The Metropolitan was packed to the roof, with the famous five hundred "Gerry flappers," *en masse*. After a tremendous demonstration following the final curtain, Farrar spoke to her audience. She said, in part: "I am leaving this institution because



I want to." That seems to be the key to this remarkable woman: she does what she wants to do. She wanted to become an opera singer; and she did. She did *not* want her public to remember her as some other great operatic artists are remembered—a falling star; she wanted, while she was in opera, to be able to "dash on the stage as Carmen should, and to kneel and rise as effortlessly as Cio-Cio-San should," and these things she could do at the time of her retirement. People seemed to have forgotten that Miss Farrar had said, many years before, that she would retire from opera when she was forty. She kept her word. Thus, after sixteen years queen of the Metropolitan and twenty years in opera, "our Gerry" was escorted up Broadway (with no time to remove Zaza's makeup!) in such an ovation as to recall Jenny Lind's famous reception.

But although gone was the spectacular diva who had painted on the broad canvas of opera, Gerry knew that something sweeter and finer was to rise from the ashes of her dead glory. Those ashes were not yet cold when there arose a Phoenix of exquisite beauty. That broad canvas upon which Farrar had painted in her operatic days, gave way to her longing to work in miniature. This miniature upon which she now worked was less pretenti-

ous but of greater beauty, greater art, more profound in conception. And not only Farrar's art had gone through a metamorphosis: that domination of operatic character which had obscured her own personality was now unchained and she could carry out her dream "to live so that those who come in contact with me find encouragement and enrichment." The bizarre and sensational having vanished, there emerged a woman of sweetness, simplicity and deep sincerity.

One who attends her concerts, now confined almost entirely to lovely *lieder*, comes away with the feeling of sweet content. Farrar proved that she can be even a greater artist in the *lieder* concert than in opera. But does she *want* to be a great artist? These are her words: "Far more important to me than being a great artist, will be, when the final curtain is drawn, to have succeeded in being a great human being."

When Miss Farrar's first *lieder* concert was announced the musical world raised its eyebrows. It was impossible for them to have prophesied the new Farrar after knowing her almost exclusively as the diva. The points she strives for in her new type of concert art: quality, sweetness, mastery and perfection of diction. Her costumes, settings, jewels, even her encores, and all chosen to fit the picture. She has one program for the season which she sings everywhere. Monotony is avoided by the variation of personality at each rendition.

With the change in Farrar the question has often arisen as to whether or not she would record in the future. The majority of her old records (all acoustical, and very fine indeed) were operatic. When questioned regarding this matter she replied thoughtfully:

"I shall not record any more. I feel the present system not suitable to the delicate nuances of those *lieder* I should present, and for which we all know there is no market from a commercial and jazz-loving public, and no interest from the company bent on supplying such listeners."

"But," I protested, "*Lieder* are on the market and being sold successfully. For instance, the lovely Polydor-Brunswick Schlusnus' discs. Your many admirers among phonophiles will be intensely disappointed if you continue to be heedless to our pleadings. But, there is always the chance of change of mind. . . ."

"I think I shall not be inclined to change my mind, as my ideas as to tonal values in the *lieder* I would like to present, do not coincide with the present-day laboratory processes."

"However, Miss Farrar, let us just suppose, like Maeterlinck's Tytyl and Mytyl, that you *should* change your mind. Just what type of composition would you want to record?

"My preference would be only classical *lieder*: Schubert, Schumann, Franz, Brahms, Hugo Wolf: lyric selections where the poem value adds to tonal nuances as in a dramatic reading."

"Is there no possibility of your ever re-recording some of your famous operatic arias under the electrical system for the help and enjoyment of future generations?"

"The best operatic airs have been made by the finest voices; we shall have to await another Caruso, Melba, Amato, to equal their imperishable impressions."

"Would you recommend, for my own benefit and the benefit of other admirers of your operatic interpretations, which of your records you consider your best?"

"I shouldn't dare recommend any of my records, for preference, as I never listen to myself but to others. You will choose best, I am sure, for your own taste."

"Who are your favorite recording artists?"

"Caruso, McCormack, Alma Gluck, as almost record proof voices. Kreisler for violin and Muck and Toscanini for instrumental music."

"Any particular discs that you most enjoy hearing?"

"Several earlier Galli-Curci, Melba, and Calvé discs as examples of perfect vocal art. Lehmann for superb style, likewise Schumann-Heink."

"You own and admire Lilli Lehmann's early records?"

"A treasure I would not relinquish for words! While in Berlin I went to the Odeon Company to get some for others likewise interested. Imagine my distress to find that even the matrixes had been destroyed as having no value to present-day purchasers! It seemed criminal to me, even though the earlier process was far from the present fluid offerings and easy tone. While the mechanical improvements are constantly being improved upon, alas! of what avail to record the indifferent talent that overruns the studios. We shall not hear in our century such Titans as have gone before."

"And Calvé?"

"Ah! that superb and never-to-be-forgotten Calvé! She was among my early adorations, together with our splendid Nordica (alas, no fond record of her achievements) and great Lehmann."

"And finally Patti?"

"I have a poor disc of Patti and wish I had not heard her thus, but a friend who knows, says it was a most luscious, easy organ not unlike that 'pansy quality' I found in Galli-Curci."

"Are not records exceptionally fine educational material?"

"I wish we had had mechanical perfection in earlier times; we could have learned so much from great ones whose name is but legend. I've always wondered what Malibran and Sontag (sweet rivals!) had as endowments. Jenny Lind never interested me."

Since we regret Farrar's decision about re-recording, and disagree with her view concerning the successful recording of *lieder*, we earnestly hope that she will change her mind. The phonograph has made tremendous strides in the past five years, and, although we dislike predictions, we are not backward in saying that we believe that lovely music, the type that is dear to the heart of "our Gerry," will find a larger market than at the present time. Now that our Phoenix, the new Farrar, has arisen, we hope that she will enjoy health and happiness so as to continue being, not only the great artist that she is, but also the "great human being" of her desire.

A Farrar Discography

Victor Records (American)

(Note: All numbers followed by a single asterisk * are, at this writing, listed in the current Victor catalog.)

	No.	Recorded
Abide With Me.....Monk	87076	1911
Allelujah (Motet Exultate).....Mozart	87126	1913-14
All Through the Night (Old Welsh).....arr. H. Boulton	87254	1916
Annie Laurie.....Scott-Douglass	88052	1907
Apple Blossoms—"Star of Love".....Kreisler	87308	1920
At Parting.....Rogers	87319	1920
Au Printemps.....Gounod	87313	1920
Believe Me If All Those Endearing Young Charms.....Moore	87025	1909
Ben Bolt.....Kneass	88233	1911
Boat Song.....Romilli	87289	1918
Bohème—Addio.....Puccini	88406	1912
Bohème—Mi chiamano Mimi.....Puccini	88413	1912
Bonnie Sweet Bessie.....Gilbert	88193	1909
Carmen—Chanson Bohème: Les tringles de sistres.....Bizet	88512	1914
Carmen—Habanera.....Bizet	87210	1914
Carmen—La bas dans montagne.....Bizet	88513	1914
Carmen—Micaela's air: Je dis que rien ne m'épouvante.....Bizet	88144	1908
Carmen—Seguidilla.....Bizet	88511	1914
Carmen—Voyons que j'essaie (card scene).....Bizet	88534	1915
Comin' Thro' the Rye.....Scotch air	87005	1907
Don Giovanni—Batti, Batti.....Mozart	88126	1908
Donne Curiose—Tutta per te uno bene.....Wolf-Ferrari	88356	1912
Faust—Air des bijoux.....Gounod	88147	1909
Faust—Le Roi de Thulé.....Gounod	88229	1910
The Holy City.....Adams	88569	1916
I've Been Roaming.....Horn	87160	1913
Königskinder—Lieber Spielmann.....Humperdinck	88405	1912
Königskinder—Weisst noch das grosse Nest?.....Humperdinck	88412	1912
Lead Kindly Light.....Dykes	87248	1916
Lieber Augustin—Der Himmel hängt.....Leo Fall	87134	1913
Long, Long Ago.....Bayly	87163	1913
Love Has Eyes.....Bishop	87164	1913
Love's Like a Summer Rose.....Chadwick	88409	1912
Madama Butterfly—Ancoro un passo.....Puccini	87004	1907
Madama Butterfly—Ieri son salita.....Puccini	87031	1909
Madama Butterfly—L'ultima scena.....Puccini	87030	1909
Madama Butterfly—Sai cos' ebbe cuore.....Puccini	87055	1909
Madama Butterfly—Un bel di vedremo.....Puccini	6110*	1908
Madrigal: Tes deux baisers.....Chaminade	953	1923
Manon—Adieu, notre petite table.....Massenet	88146	1908
Manon—Gavotte: Obéissons, quand leur voix appelle.....Massenet	87023	1908
Mefistofele—L'altra notte.....Boito	88114	1908
Mignon—Connais-tu le pays?.....Thomas	88211	1909
Mignon—Stiriana, lo conosco.....Thomas	88152	1908
Modest Heart.....Wolf	87165	1913
Murmuring Breezes.....Jensen	87251	1916
My Mother Bids Me Bind My Hair.....Haydn	88289	1911
My Old Kentucky Home.....Foster	88238	1910
Nozze di Figaro—Voi che sapete.....Mozart	88145	1908
Nymphs et Faune.....Bemberg	88125	1908
Oh, For the Wings of a Dove.....Mendelssohn	87073	1911
Robin Adair.....Burns-Keppel	87024	1908
Sans Toi.....d'Hardelot	87292	1919
Segreto di Susanna—Oh goia la nube leggera.....Wolf-Ferrari	88424	1913
Segreto di Susanna—Via! così non mi lasciate.....Wolf-Ferrari	87136	1913
Serenade.....Gounod	87257	1916
Serenata.....Tosti	953	1923
Si j'étais Jardinier.....Chaminade	87322	1920
Si mes vers avaient des ailes!.....Hahn	87348	1922
Songs My Mother Taught Me.....Dvorák	87350	1922
Star Spangled Banner.....Arnold	87247	1916
Tannhäuser—Elisabeths Gebet.....Wagner	88053	1907
Thais—Meditation: Te souvient-il du lumineux voyage.....Massenet	88594	1918
Thy Dear Eyes.....Homer Bartlett	87253	1916
Tosca—Ora stammi a sentir.....Puccini	88287	1911
Tosca—Vissi d'arte e d'amor.....Puccini	6110*	1909
Tu me dirais.....Chaminade	87256	1917
War Baby's Lullaby.....Farrington	87290	1918
Wonnevoller Mai, o komm herbei.....Gluck	87127	1912
Ye Banks and Braes o' Bonnie Doon.....Burns	87062	1909
Ye Who Have Yearned Alone.....Tschaikowsky	87357	1922
Zaza—Mamma usciva di Casa.....Leoncavallo	87311	1920

	No.	Recorded
FARRAR and AMATO		
Carmen—Si tu m'aimes.....Bizet	89086	1915
Segreto di Susanna—Il dolce idillio.....Wolf-Ferrari	89057	1912
FARRAR and CARUSO		
Faust—Laisse-Moi (Duet—Garden Scene, Part 1).....Gounod	89032	1910
Faust—Eternelle (Duet—Garden Scene, Part 2).....Gounod	89031	1910
Faust—Mon coeur est penetre d'épouvante! (Prison Scene, Part 1).....Gounod	89033	1910
Faust—Attends! voici la rue (Prison Scene, Part 2).....Gounod	89034	1910
Madama Butterfly—O quanti occhi fisi.....Puccini	8011*	1908
Manon—On l'appelle, Manon.....Massenet	8011*	1912
FARRAR and CLEMENT		
Au Clair de la Lune.....Lully	87509	1913
Mefistofele—Lontano, lontano.....Boito	88422	1913
Nous allons partir, from "Dante".....Göndar	87508	1913
Sous la Fenêtre.....Schumann	87507	1913
(The above record is still available in standard pressings and is listed in the Victor Historical catalog.)		
Romeo et Juliette—Ange adorable.....Gounod	88421	1913
FARRAR and DE LUCA		
Zaza—Il Bacio.....Leoncavallo	87568	1920
FARRAR and HOMER		
Alla Capanna Andiamo.....Campana	89072	1913
Der Engel.....Rubinstein	89071	1913
How Can I Leave Thee.....Thuringian Folksong	87505	1913
Madama Butterfly—Tutti i fior.....Puccini	89008	1907
Der Sandmannchen.....Becker	87506	1913
FARRAR and JACOBY		
Madama Butterfly—Tutti i fior.....Puccini	89026	1909
FARRAR and JADLOWKER		
Donne Curiose—Il cor ned contento.....Wolf-Ferrari	88359	1912
FARRAR and JOURNET		
Faust—Elle ouvre fenêtre.....Gounod	10008*	1910
Faust—Church Scene, Part 1.....Gounod	89035	1910
Faust—Church Scene, Part 2 (with chorus).....Gounod	89037	1910
Mignon—Les hirondelles.....Thomas	89038	1910
FARRAR and KREISLER		
Mighty Lak' a Rose.....Nevin	8024*	1913
Mignon—Connais-tu le pays?.....Thomas	8024*	1913
FARRAR and MARTINELLI		
Carmen—Halta la! qui va la?.....Bizet	89112	1915
Carmen—C'est toi!.....Bizet	89111	1915
Carmen—Je t'aime encore.....Bizet	89110	1915
FARRAR and SCHUMANN-HEINK		
Wanderer's Nachtlied.....Rubinstein	87504	1913
FARRAR and SCOTTI		
Bohème—Mimi, io son!.....Puccini	10007*	1907
Contes d'Hoffman—Barcarolle.....Offenbach	87502	1909
Don Giovanni—La ci darem la mano.....Mozart	89015	1907
Madama Butterfly—Ora a noi!.....Puccini	89014	1907
Nozze di Figaro—Crudel, perche finora.....Mozart	89027	1909
TRIO—FARRAR, CARUSO, JOURNET		
Faust—Alerte!.....Gounod	10008*	1910
QUARTETTE—FARRAR, CARUSO, SCOTTI, VIAFORA		
Bohème—Addio, dolce svegliare.....Puccini	10007*	1908
QUARTETTES—FARRAR, CARUSO, JOURNET, GILBERT		
Faust—Seigneur Dieu!.....Gounod	95204	1910
Faust—Eh quoi toujours seule.....Gounod	95205	1910

Berlin (1906) Records

These records, taken from the Berlin catalog of the H.M.V. Company (1906-1908) may be imported in special pressings through the Victor Company of Camden:

	FARRAR
Cherry Ripe.....(English)	
Dear Heart.....(English)	
Elizabeth's Song....."Roland"	
Jewel Song....."Faust"	
Kenst du das Land....."Mignon"	
L'altra notte....."Mefistofele"	
Caro mio ben.....(Giordano)	
Violetta's aria....."Traviata"	
Waltz Song....."Romeo and Juliet"	
Last Rose of Summer....."Martha"	
FARRAR and JOEN DUETS	
Love Duet....."Faust"	
Duet from....."Tannhäuser"	
Love Duet....."Rigoletto"	

(When ordering pressings of any of these records, it is the best plan to give the name of the selection, the artist's name, together with the number of the record.)

Two Sibelius Symphonies

Embodying a review of the Columbia recordings*

If these symphonies prove anything, it is that the vision of Ezekiel in the Valley can be perpetually re-enacted in the world, that the forms which appear to each succeeding generation as the dry bones of academical tradition, can be re-articulated and live again, in beauty and flexibility, if only the breath of genius passes through them.—Rosa Newmarch in Jean Sibelius: A Finnish Composer.

It is with very considerable diffidence that I set about writing a review of these records. From the earliest days of the P. M. R. I have lost no opportunity to point the need of Sibelius recordings, and now that the first versions of his symphonies have actually been put on discs with undreamed of effectiveness, I am left at a loss for words eloquent enough to express my feelings. There are so many fine recordings of great music made available in the last few years, to each of which one must strive to respond appreciatively, that one's verbal armory is exhausted when its fullest resources are most needed. And with Sibelius in particular there has been so much written in a general way, so many references to his nationalistic qualities, so much flossy embroidery on the Kalevala epic, such earnest belaboring of the terms "gaunt", "bleak" "austere," and yet so little of his major work given consistent and adequate performance, that one realizes the crying need is not for more appreciative studies of the man but for more hearing of his music itself. For all the earnest endeavors of the critics (who have labored long and well to give Sibelius his just due of understanding), the musical public in general is like that of Germany, where as Sibelius himself has said, 'There they lift their hat to me and bow respectfully, but pass by; they speak well of me, but they do not perform me.'

His native Finland does things better. Polite encomiums and honorary degrees are not sufficient expression of the Finns' admiration of their national musical spokesman. The government granted Sibelius an annuity that permitted him to devote his entire energies to composition, free from the gnawing canker of monetary necessity. On his sixtieth birthday his pension was increased to 100,000 marks, and a popular subscription of 270,000 marks was raised. These national activities have not stopped even there. Realizing that music lives and grows only through performance and hearing, the Finnish government subsidized the phonographic production of Sibelius' larger works, co-operating with the Columbia Company in the issue of the first two symphonies—a release which already is leading to the issue of other of his works on discs. Government officials in this country and in England are so supremely oblivious of the need for sponsoring their native art that Finland's noble example will not so much as penetrate their toughened skins, but the influence of these discs will be illimitable among the average listeners, to whom all the critics' ecstasies over Sibelius are meaning-



less if the music itself is not conveniently available for frequent hearing, digestion, and real assimilation. At present one has *Finlandia*, the *Valse triste*, occasional pretty piano pieces and songs—the product of an intelligent highly nationalistic composer—but separated from an amazing gulf from the greater Sibelius.

Such an abundance of excellent biographical and critical material is obtainable that there is no need to rehearse any of it here. For those who are not yet familiar with it, I suggest Rosa Newmarch's book, and the Studies in Cecil Gray's *Survey of Contemporary Music* and Paul Rosenfeld's *Musical Portraits*; also the fine recent articles in the November and December issues of *The British Musician* (Sydney Grew) and *Disques* (Laurence Powell). Of unusual interest in the interview with Sibelius by Cecil Gray (in the London *Daily Telegraph* for January 11, 1930, reprinted in the Boston Symphony program book for December 12, 1930). I have already quoted Sibelius's words on the attitude toward his music in Germany. One relishes also the observation that although Beethoven managed to express the whole gamut of artistic experience in three styles, it is possible that Stravinski needs six. And again, that when Sibelius was questioned concerning the International Society for Contemporary Music, he was discovered never to have heard of it! Concerning contemporary musical movements he observes: "When you have lived as long as I have, and have seen so many new movements come and go for over forty years, you will not attach overmuch importance to them as such, but will recognize nevertheless that in each of them there is an element of truth; that each draws attention to and stresses, sometimes unduly perhaps, some valuable aspect of musical art, some vital principle which might otherwise be forgotten. . . . The music of Schönberg, for example, is not sympathetic to me personally, but I freely recognize that such high aims, such sincerity, and such incontestable gifts can only result in gain, in some valuable addition to the sum of music."

Again (I cannot resist quoting, for Sibelius' words seem to me to cast so illuminating a light upon his own work): "For me, orchestration as a thing in itself simply does not exist; the music has to be as it is, it could not possibly be otherwise." And even a comment on prohibition (which is operative in Finland) limns the character of the man: "My only consolation in witnessing such lamentable specimens of imbecility lies in my unalterable belief that, in spite of them all, humanity, however gradually, continues to progress."

*SIBELIUS: *Symphony No. 1 in E minor, Op. 39*, played by a SYMPHONY ORCHESTRA conducted by ROBERT KAJANUS. COLUMBIA Masterworks Set No. 151 (5 D12s, Alb., \$7.50.) (To be released around January 10th, 1931.)

SIBELIUS: *Symphony No. 2 in D major, Op. 43*, played by a SYMPHONY ORCHESTRA conducted by ROBERT KAJANUS. COLUMBIA Masterworks Set No. 149 (5 D12s, Alb., \$7.50.)

(On the 10th record side of Set 151 Dr. Kajanus conducts the *Alla Marcia* from Sibelius' *Karelia Suite*, Op. 11; and on the 10th side of Set 149 the *Intermezzo* from the same suite.)

But to the music. The first symphony dates from 1899, the composer's thirty-fourth year; the second from 1902. The E minor work is composed in the older manner, a summing up of the symphonic chain of development of Brahms and Tchaikowsky. While he has not yet found his own inimitable voice and style, their foreshadowings stamp the symphony with an unmistakable personality and individual force. Sibelius is more obviously the nationalist here than in his later works where he attains universality through the perfect expression of himself. The fact that he is a Finn colors his music because it has colored him, but to look for literal or even quasi-folk material, to paint idyllic pictures of blonde girls "sitting amid the simple flowers in the white northern sunshine," to evoke rustic scenes of the land of a Thousand Lakes, is to put limitations to the music that restrict its far larger and more important implications. Such pretty pictures are to be found in the music if one looks for them. Sibelius may possibly have had some of them in mind when he composed (Schneevoight, the conductor, gravely states the composer's intention in the second symphony of depicting the quiet pastoral life of the Finns, the awakening of national feeling, etc.), but that is merely the soil, the fancies, from which the music has grown. The completed artistic creation is greater than any of its parts. It must be considered in its entirety, as an entity, tinted perhaps but not shaped by petty programmatic intentions and local color.

Sibelius is an unsurpassed thinker in orchestral terms. No talented orchestrator could achieve the effects attained even in the first symphony, for as the composer is quoted above, the music does not exist abstractly, but only in the particular timbres of which it is part and parcel. He has mastered architectural problems with a firm grasp of permanent aesthetic principles expressed always in a distinctively original manner. In the first symphony we have the broader flights of the classical school. In the second he begins to eschew the grand manner, worn so convincingly and genuinely, yet always of potential artistic danger. He gets to closer grips with the soil, is not afraid to speak in the homely terse elliptic dialect of his own language. In the third he has eliminated everything uncharacteristic and redundant. If he is often epigrammatic, puzzling, there is always meat to be found if one puts thought to follow indefatigably the thread of his discourse.

But the broader, more tragic and legendary mood of the first symphony presents the best first approach to the man. The nobility and passion of the work, the long swell of its sonorous melodies, the savage propulsive power of its rhythms, are as exciting and arousing as any pages in symphonic literature. The beginning is commanding: a melancholy rhapsodic clarinet solo above a mysterious palpitation on the timpani. The bold declamatory principal theme bursts out on the violins and one is carried away on a surge of sound that sweeps with mounting force to the very end of the movement, and in a larger rise and fall, to the end of symphony itself. The episodic material never relaxes the music's tension, nor interrupts its torrential flow. The contrasts are ever so deftly pointed: the energetic first theme seems to be suspended, hinted at occasionally in the accompanying rhythms, as the piquant second theme (part 2) sparkles above the surging tonal background, which in its turn gradually assumes independent significance. Its plunging rhythms gain greater momentum. There are fierce wild cries from acrid wood winds and brass. Chromatic scales cross and clash. Part 3 opens with this stormy cross fire of figures and timbres, above which the heartfelt song of the main theme suddenly soars, and is obscured fitfully. The savage accents and resonant tone qualities are admirably caught (as indeed they are throughout both symphonies) in the recording. A return of the plunging rhythms and a rude proclamation from the brass subside into a groaning passage in the basses, and the sudden, dramatic ending.

The slow movement begins serenely with a bardic theme that gives over to a grave fugato begun by the bassoons, and in turn merges into more passionate passages. There is one of

the sudden changes that appear so often in Sibelius' music, and a quiet pastoral theme on the horn (*dolce far niente*) with a chirping wood wind and harp accompaniment, breaks the stormy mood for a moment (near the end of part 4), only to make way again for snatches of the first theme, now greatly changed and invigorated, over wild chromatics. A climax is approached, but with a characteristic elision, Sibelius breaks off and returns directly to the first theme in its original form, poignantly restated.

The scherzo (part 6) rough-humored and gusty, with an energetic motto theme announced directly on the kettle drums with tremendous gusto, and tossed about spiritedly by the rest of the orchestra, until a sudden long-drawn chord on the horns, brings in the tranquil trio, purest Sibelius, with inefable masculine sweetness in its rising flute phrases above the softly chanted horn theme, and the telling use of pauses. The scherzo returns with the motto theme first taken up by various wood winds and then thundered out by the drums.

The finale (*quasi una fantasia*) begins andante, with an intense version of the clarinet theme at the beginning of the symphony. There is some fine acidulous commentary in the wood winds. Then after hints in the strings an agitated theme begins in the clarinets and bassoons, becoming more and more ejaculatory and sharply rhythmed, until it reached a climactic passages in the violins alone (end of part 7). The next side begins with the quiet introduction to the broadly flowing songful second theme, sonorously played by the strings in their lower registers. Inevitably the yeast fermentation of wisps of melody and rhythms break up the smooth flow into a strenuous torrent of sound, interrupted occasionally by a very sharply rhythmed declamatory passage in the brass. Again the second theme appears (beginning of part 10) now tenderly sung by the wood winds, and soon restated sonorously by the strings now in an upper register. (The falling inflections at the ends of phrases are very characteristic of Sibelius' melodies as a whole.) The agitato passages are entered into more reluctantly this time; the declamatory theme in the brass makes its last exhortation, and the ending is again swift and dramatic. Sibelius, like Bach and Mozart, has the golden knowledge of exactly when to stop.

Just as the first notes of the E minor symphony evoke the tragic grandeur that pervades the work as a whole, so the opening measures of the second symphony,—with their rustling hesitant strings, and the cheerful chirp of oboes and clarinets, caught up and carried over into the long drawn echoing of the horns,—limn the simpler but more personal background for the drama of country folk and country feelings. It is convenient to term the work a pastoral symphony, but the "home sounds, of cattle, and 'saeters'," the "lake in Finland surrounded by hills," that some critics find in this work are like the Finnish maidens in the andante of the first symphony: pleasant musings of the listener who drenches his half-consciousness with the music, rather than sternly grasping and absorbing it. The drama here is less obvious than in the earlier work and more restricted, yet for those very reasons more intense. Here we are not carried away so much as we are turned inward. Through the music our feelings are incredibly sharpened to discern the touching insight and capacity for tenderness of country people (like Isak of *Growth of the Soil*) whose apparently stolid and unseeing lives have stored up the poignant consciousness of their farm lands and rivers and hills which only a profound genius like that of Sibelius or Knut Hamsun can make articulate.

The music starts and stops, expressive phrases in the strings are answered by brief improvisatory songs in the wood winds. A characteristic swirling string passage quickens the music's pulse, until the strumming figure of the beginning returns, and above it the second theme forcefully stated by flutes, clarinets, and oboes. This theme, with its typical agitated figure in eighths and a sudden descent on the interval of the fifth, does not assume independent significance until about an inch in on part 2, where it is stated broadly and dramatically on the strings. Both themes, but principally

the second, are developed with great ingenuity, working into a sonorous peoration on the brass which forms the climax of the movement, for the recapitulation immediately begins and summarizes more briefly—with some changes in the orchestration—the material of the exposition, ending quietly with the rustling accompaniment figure of the beginning. Here are all the externals of the sonata form, yet conformity to the letter of the law implies no constriction of spirit for Sibelius. For all its classical qualities, the music is essentially of our day and of the composer's self. It is ironic that the youngsters of the International Society for Contemporary Music (of which Sibelius has remained quite innocent) are today struggling with the solution of the same problems that Sibelius mastered as far back as 1902.

The second movement is gloomier and more intense, beginning (part 3) with sinister timpani rolls and pizzicati as background for the somber theme on the bassoons. But Sibelius never abandons himself to unrelieved Tchaikowskian melancholy. The basses become more agitated; the brasses shout bizarre imprecations. The moods shift from that of diabolical scherzando to a fantastic grandeur. I think for a moment of Poe's *City in the Sea*:

While from a proud tower in the town
Death looks gigantically down.

"Is it inconsistent to think now of Hamsun, now of Poe, just as others have found pastoral or patriotic qualities? "If I contradict myself, very well, I contradict myself!" Sibelius' music—like all great art—is all things to all men.)

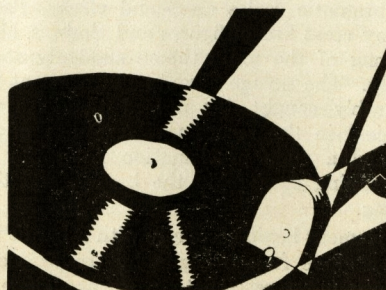
Part 4 introduces a compassionate almost ecclesiastical introduction to the second theme, which appears after considerable preluding in F sharp major (but with raised sub-dominant, suggesting the Lydian mode). The serene mood is broken by agitated and swirling figures, sharply accented passages, and blasts from the blast, shaking the whole tonal structure with their violence, as toward the end of part 3 and again in part 5. This last section of the slow movement begins, with the second theme predominating and surcharged with feeling—in some ways the most moving pages of the entire symphony. The strings buzz busily again and the basses hint at their Moussorgskian declamation of the earlier agitated, but the ending comes suddenly with one last withdrawing melancholy outburst from the brasses.

The scherzo (part 6) is nimbler, but less boisterous than that of the first symphony. The strings dart nervously about, *vivacissimo*, until five pianissimo strokes on the timpani interrupt the tonal turmoil of the scherzo, and make way for the penetrating sweetness of oboe, clarinet, flute, and eloquently responsive 'cello. But the trio scarcely expands to greater breadths, before the theme of the scherzo, now more savage and insistent, rudely returns. The *Lento e soave* trio comes back once more at the beginning of Part 7, but quickly expands and increases in pace and intensity, until the main theme of the finale bursts out with robust breadth. The theme is amazingly simple. The melodic material of the most inane street song, yet handled so richly and with such sincere heartfulness that there is no withholding oneself from joining unreservedly its triumphant paean. Sibelius has been accused of presenting his best thematic material at the very outset and so mitigating the effectiveness of its later and more climactic return. Yet the spaciousness of this first statement sets the broad canvas for the entire movement: a first sudden glimpse of the peaks towards which the music progresses, up hill and down dale, with charming excursions into a hundred bypaths. Even the piquant second theme (near the end of part 7) retains the bracing air of the lofty opening, and marches the movement unhesitatingly forward. Part 8 begins with a long crescendo on bustling scale passages and quickening snatches of the main theme, ascending gradually and inevitably into the sunny breadths of its full statement. This heightening anticipation and sonorous fulfillment is a device that has been abused so often (cf. Strauss' *Alpine Symphony*, Bloch's *America*, and a hundred other works), that it is reasonably viewed with very considerable suspicion. Yet

Sibelius is as calmly unafraid of the obvious as he is of the enigmatic. He writes so straight from the heart that when it overflows, his music can do no less. Perhaps the coda and its apotheosis of the theme aspires to heights not within the grasp of even the most sonorous stream of tone, yet its dignity and nobility are unquestionable. Even here Sibelius under rather than over-states. It is too genuinely big in conception to savour of bombast. One is convinced not merely of the man's sincerity (a negative virtue at best), but of the tremendous breadth of his feeling, swelling to encompass at one stroke everything that he has to express. Quite possibly he fails, and he himself wisely learned greater economy of means. The sparing use of the full orchestra in his later symphonies achieves flights more securely sublime. Yet—one whose heart has once swelled with the glorious songful abundance of the second symphony would have a note in it changed.

The excerpts from the *Karelia* suite, Op. 11, are slighter fare, although sufficiently distantly removed from the salon indistinction of his smaller works to merit place as "fillers" in the symphony albums. The *Karelia* overture, Op. 10, and the suite form a single work, memento of a sojourn in the Karelia province of Finland, a southern, sunnier, and more lighthearted district, as can be surmised from the music. The *Intermezzo* (on the tenth record side of the second symphony) is the first movement of the suite, and utilizes the chief theme of the overture, to which it is very similar in character. It is a genial dance-like, melodic work, beginning quietly with felicitous use of horn and echo passages, and working up into a robust climax before dying away to the mood of the opening. The *Alla Marcia* (10th record side of the first symphony) is the third and last movement of the suite (separated from the *Intermezzo* by an unrecorded *Ballade*). It is one of the most irresistible and pleasing of Sibelius' smaller works,—a light-hearted scherzo-like march of great joviality, that begins immediately with the breezy, exceedingly catchy main theme, contrasted only with an even jauntier second, swinging along to a wholesome climax.

I have left little space to dilate on the sturdy merits of the performance and the abounding recording excellencies with which the Columbia engineers have endowed both sets. But Professor Kajanus,—a valiant battler for Sibelius for many years—and the technicians have so sincerely devoted their talents to the glorification of that of Sibelius, that to praise the music is to acknowledge the worthiness of their exposition of it. As Finland honors itself in honoring Sibelius, so the Columbia Company and the participating musicians shine in the reflected light of the music itself. Yet such praise is perhaps too general. As I wrote in the November issue after first hearing these records, and as I can repeat with deepened conviction after a thorough study of the discs,—this is as effective orchestral recording as has yet been achieved by the phonograph. The broad rhythmical surge of Kajanus' muscular and yet sensitive readings, the characteristic deep or biting colors of the orchestration, and the spacious breadths of the music's most expansive moments (and there are many), are all accurately transferred from the performances in the Central Hall, Westminster, London, to the discs in these albums.



Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 5 Boylston Street, Cambridge, Massachusetts.

Damrosch and Stokowski Tempos

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The recent release by Victor of recordings by Dr. Walter Damrosch reminds me that I have often thought him a good conductor for the recording of some orchestral versions of marches by Sousa, Goldman and other march writers. This is due to the way in which Dr. Damrosch's orchestra plays the marches during the intermissions of his Friday morning Music Appreciation Hours.

Most band and orchestra conductors play marches at such a fast tempo that one does not feel the rhythm as much as he would at a slower pace. I believe one of the reasons for Sousa's success is because he does not play his marches at an excessively fast speed.

And what I have said about the playing of marches applies to the performance of more serious music, as well. Especially is this true of Bach's works, and those of other classic and romantic composers. Musicians of today seem to forget the fact that tempos in Bach's time, and even of fifty years ago, were not as quick as tempos of today. When the faster movements of Bach are played as fast as many play them today, one loses not only the contrapuntal parts, but also much of the grandeur and dignity of Bach's works.

I consider Leopold Stokowski as being the most nearly perfect of musicians from the standpoint of technical performance and from an interpretative viewpoint. His tempos seem to be always just at the right speed, and you can say what you please, but aside from the actual physical and technical performance of a composition, the tempo at which it is played can either make or ruin a performance.

The one and only thing that I have ever heard Dr. Stokowski play that I could find any fault with whatsoever was the quick tempo at which he took the fugue in the Bach D Minor Toccata and Fugue, and I am wondering if concessions were made to recording length.

Blackstone, Virginia

RICHMOND SEAY

But where are the sounds of yesteryear

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Mr. Robert Littell's column in a recent issue of the *New York World* contains the ablest presentation I have yet seen for the utilization of the phonograph for historical purposes. As some P. M. R. veterans may remember, I have occasionally contributed a letter to these pages on aspects of historical phonography—a subject in which, I hardly need to say, I am intensely interested. Mr. Littell puts the case far more effectively than I have ever done. I wish I could quote him in full. But even in part his article, "Blindfold," should not escape any true believers in the unlimited significance of the phonograph.

Mr. Littell begins by describing various exhibitions in the Museum of the City of New York—"many records and ingenious counterfeits of the city's sights, of its changes from decade to decade." But with all this feast for the eyes, there is none for the ears, although sounds are fully as important, if not more important a part of city life. Accordingly, Mr. Littell urges the directors of the museum to find room somewhere for the noises of New York. Those past are lost for-

ever, but the present can be captured and transfixed. It would be a job that obviously would require an expert—necessarily a blind man, for whom alone the thousand sounds of a city are closely analyzed and identified.

There is a vivid description of the infinitely varied sounds of automobiles and steel workers, elevated and subways, street vendors and newsboys. Mr. Littell suggests specific recordings. Most indicative of 1930: "a collection of street whistlings and song snatches and cuss words, or the miscellaneous yawpings that a dozen radios, all tuned in on different stations, pour into the backyard space between New York tenements.

"Or the record could be taken chronologically, to carry one from the morning to the evening of New York noise—from the early click of milk bottles to the comparative hush of midnight, when the Lexington Avenue car can be heard stopping, and starting, and stopping again half a mile away, and when the long whistles of apartment house doormen call mournfully for a late cruising taxicab.

"And then, beside those urban sounds, visitors to the museum should be made to hear a less urban record of the noises that New York can never have, that some of its inhabitants never hear all their life long—sleighbells and sheep on a lonely pasture and the brushing of branches against the winder and the noise made by small-town children running and rattling a stick against a picket fence."

Washington, D. C.

"HISTORIAN"

Hints for Mr. Hauber

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Mr. Hauber inquires in the November correspondence column in regard to piano records that would be suitable to one whose musical tastes are still in the embryonic stage.

The list appended below consists of records that, in the humble opinion of the writer, are not only well-recorded but also artistically played, and whose contents have appeal to the classes as well as the masses. Several of them have the further merit to fall in the "record bargain" class. So for better or worse, I recommend the following:

(1) Jesu, Joy of Man's Desiring (Bach)—played by Myra Hess on Columbia 2063M.

(2) Pavane pour une Infante Défunte (Ravel)—played by Myra Hess on Columbia 157M.

(3) Liebestraum (Liszt) and Sheep and Goat Walking to the Pasture (Guion) played by Percy Grainger on Columbia 7134M.

(4) Shepherd's Hey and Country Gardens (Grainger) played by Percy Grainger on Columbia 154M.

(5) Fire Music (Wagner) played by Julius Schendel on Victor 35936.

(6) Witches Dance (MacDowell) played by Leopold Godowsky on Brunswick 15125.

(7) Valse—La Plus Que Lente (Debussy) played by Walter Gieseking on Brunswick 50104.

Philadelphia, Penna.

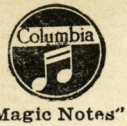
WILLIAM C. HAMILTON

The Schlusnus "Adelaide"

In R. B.'s critique on "Adelaide" sung by Heinrich Schlusnus, and recently released in this country through Brunswick, he mentions that it is not on Herr Schlusnus' list of previous recordings. It is possible that he does not consider the acoustical record that he made for Polydor four or five years ago of sufficient worth to be noted? I purchased it through the enterprising Mr. Mai of Chicago four years ago, and the recording is on two sides, and "broken" in the same way as the present release.

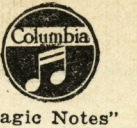
Herr Michael Rauchusen, who, if I mistake not, has accompanied Sigrid Onegin on several of her tours, provides in this case most adequate piano accompaniment.

RICHMOND G. WIGHT



COLUMBIA RECORDS

ALL THE MUSIC OF ALL THE WORLD



JANUARY RELEASES

MASTERWORKS† SERIES

SIBELIUS

Symphony No. 2, in D Major,
By Robert Kajanus and Symphony Orchestra
In Nine Parts on Five Twelve-Inch Records, with Album.
Masterworks Set No. 149 \$7.50

MOZART

Quintet in G Minor (K. 516)
By Léner String Quartet and L. D'Oliviera—Viola
In Eight Parts on Four Twelve-Inch Records, with Album
Masterworks Set No. 150 \$6.00

BACH

Brandenburg Concerto No. 6, in B Flat, for Strings
By Sir Henry J. Wood and His Symphony Orchestra
In Four Parts on Two Twelve Inch Records, 67842-D and 67843-D
Each \$1.50

CELEBRITY RECORDS

- 50264-D { **Barynja (Gentlewoman): Auf Dem Flusse Kasanka**
12 inch, \$1.25 { (On the River Kasanka) (arr. Dobrowen)
Beigenlied (Dance Song); Kocakenlied (Cossack Song)
(arr. Dobrowen) Vocals
Don Cossacks Choir, Conducted by Serge Jaroff
- 50263-D { **Korsaken—Wiegenlied (Cossacks' Cradle Song)**
12 inch, \$1.25 { (Gretschaninoff)
Herr Cewahre (Tschesnokoff) Vocals
Don Cossacks Choir, Conducted by Serge Jaroff
- 50261-D { **ARIODANTE: Al Sen Ti Stringo E Parto (I Press Thee to My**
12 inch, \$1.25 { Bosom (Handel)
Si, Tra I Ceppi (Yea, 'Mid Chains) (Handel) Alexander Kipnis
Bass Solos
- 50262-D { **Plaisir D'Amour (Love's Delight) (Martini)**
12 inch, \$1.25 { Minuet of the Land of Love (Menuet du pays du tendre)
(Destouches-Casadesus) Instrumentals
Henri Casadesus Society of Ancient Instruments
- 2341-D { **My Mother Bids Me Bind My Hair (Haydn)**
10 inch, 75c { The Lass with the Delicate Air (Arne)
Soprano Solos Anna Case
- 2343-D { **Three Preludes: Nos. 1 and 2 (Delius)**
10 inch, 75c { Three Preludes: No. 3; Dance for Harpsichord (Delius)
Piano Solos Evelyn Howard-Jones
- 2325-D { **Solveig's Song (Grieg)**
10 inch, 75c { Marriage of the Roses (Le Mariage de Roses) (César Franck)
Vocals Andrée Marilliet (of the Paris Opéra)
- 2326-D { **Concerto No. 3: Adagio—In 2 Parts (Handel-Best)**
10 inch, 75c { Organ Solo Edouard Commette, Organist of
St. Jean Cathedral, Lyons, France
- 2342-D { **Scherzo (Mendelssohn-Held)**
10 inch, 75c { L'ARLESIENNE: Adagietto (Bizet)
Instrumentals Musical Art Quartet
- G50260-D* { **Slavonic Dance No. 1, Op. 46 (Dvorák)**
12 inch, \$1.25 { Frühlingstrauschen (Rustling of Spring) (Sinding)
Instrumentals Issai Dobrowen and Symphony Orch.
- G-2327-D* { **Suite Algerienne No. 4: Marche Militaire Francaise**
10 inch, 75c { In 2 Parts (Saint-Saëns)
Instrumental G. Cloëz and Symphony Orchestra

* These records are offered for sale in the United States of America and Canada only.
† Reg. U. S. Pat. Off.

AGAIN

TED LEWIS

AND HIS BAND



Breaks into the
headlines with two
sparkling fox trots

Somebody Stole My Gal

Someday Sweetheart

Incidental Singing
in both by Ted Lewis

Record No. 2336-D

Columbia ^{NEW} PROCESS Records
Viva-tonal Recording - The Records without Scratch

Columbia Phonograph Company, Inc., New York

INSTRUMENTAL RECORD

G50265-D* { **Madame Butterfly: Fantasia—In 2 Parts (Puccini)**
12 inch, \$1.25 { Edith Lorand and Her Orchestra

DANCE RECORDS

- 2336-D { **Somebody Stole My Gal** (Incidental Singing by Ted Lewis)
10 inch, 75c { **Someday Sweetheart** (Incidental Singing by Ted Lewis)
Fox Trots Ted Lewis and His Band
- 2335-D { **You're Driving Me Crazy! (What Did I Do?)**
10 inch, 75c { (You're Always Sure of) My Love for You Fox Trots
Guy Lombardo and His Royal Canadians
- 2345-D { **The Song of the Fool**
10 inch, 75c { **Who's Calling You Sweetheart To-Night**
Fox Trots Ben Selvin and His Orchestra
- 2330-D { **Sweetheart of Theta Delta Chi Waltz**
10 inch, 75c { **Roses Are Forget-Me-Nots Reminding Me of You** Fox Trot
Will Osborne and His Orchestra
- 2337-D { **You Will Remember Vienna (from "Viennese Nights")** Waltz
10 inch, 75c { **I Bring a Love Song (Liebeslied)** (from "Viennese Nights")
Fox Trot Paul Specht and His Orchestra
- 2334-D { **Sweetheart of My Student Days**
10 inch, 75c { **The Little Things in Life** Fox Trots
Ted Wallace and His Campus Boys
- 2340-D { **Blue Again**
10 inch, 75c { **Button Up Your Heart** Fox Trots
Ipana Troubadours, S. C. Lanin, Director
- 2328-D { **Embraceable You** (from "Girl Crazy")
10 inch, 75c { **I Got Rhythm** (from "Girl Crazy")
Fox Trots Fred Rich and His Orchestra
- 2339-D { **Waiting by the Silvery Rio Grande**
10 inch, 75c { **I'm Alone Because I Love You**
Waltzes The Cavaliers (Waltz Artists)
- 2332-D { **Drifting on to Avalon**
10 inch, 75c { **My Missouri Home**
Waltzes Joe Green's Marimba Band
- 2344-D { **We're Friends Again**
10 inch, 75c { **Hurt** Fox Trots
Mickie Alpert and His Orchestra
- 2329-D { **Chinatown, My Chinatown**
10 inch, 75c { **Somebody Loves Me**
Fox Trots Fletcher Henderson and His Orchestra

VOCAL RECORDS

- 2333-D { **Wasting My Love on You**
10 inch, 75c { **Loving You the Way I Do** (from "Hot Rhythm")
Lee Morse and Her Blue Grass Boys
- 2346-D { **Three Little Words** (from Radio Picture "Check and Double
10 inch, 75c { Check")
I Got Rhythm (from "Girl Crazy")
- 2331-D { **(You Were Only) Passing Time with Me**
10 inch, 75c { **When They Changed My Name to a Number**
Art Gillham (The Whispering Pianist)
- 2338-D { **It's an Old Spanish Custom in the Moonlight**
10 inch, 75c { **I'm Ticked Pink with a Blue Eyed Baby**
Roy Evans

THE POSTMAN

brings us every day orders for records from far-off corners of the world, and every day other postmen are delivering packages of records to customers thousands of miles away. Day in and day out, hundreds of parcels traveling thousands of miles, bring to our clients scattered throughout the world, the very finest recorded music, for their enjoyment and study. It is such a simple matter to order records by mail. And, as safe delivery is always guaranteed, more and more collectors are taking advantage of the opportunity of selecting their discs from the largest stock of records available anywhere.

H. ROYER SMITH CO.

"The World's Record Shop"

10th & Walnut Streets
Philadelphia, Pa., U.S.A.

Howard Jones and Harold Samuel

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Having been one of the first to suggest the idea of a regular series of recordings of Bach's "Well-Tempered Clavichord," I naturally lost no time in adding the new Columbia album of preludes and fugues to the earlier set played by Harriet Cohen. I am not familiar with the career and standing of Evelyn Howard-Jones, although I understand that despite the Christian name the pianist is a man, but a careful study of the records has aroused a very lively admiration for the sane musicianship and interpretative penetration he brings to these great piano works.

It angers me almost beyond endurance to hear such well balanced and understanding playing as that of Howard-Jones or Harold Samuel referred to so casually as "scholarly" or "austere," with the implication that their playing is dry and almost wholly of academic interest. Except in New York and a few large musical centers, Samuel has never commanded the audiences he deserves in this country on this very account. The critics have repeated each other so parrot-like that the average music lover has come to believe that an all Bach program played by Harold Samuel is something only a professor of music can listen without boredom.

On the contrary, I know of no recitals as thoroughly enjoyable and as satisfying as those by Samuel. In Howard-Jones' playing, at least in his fine Bach discs, there is likewise no concealed posturing or flourishes. The music is played simply, competently, and sympathetically. The pianist's personality is not exploited at the expense of the music, but on the other hand, the playing is by no means colorless or devoid of personality. I am grateful to Columbia for introducing me to so admirable a pianist as Howard-Jones (and at the revised prices, too!). I hope that Victor will give us some more of their fine Harold Samuel records. Pianists like these are

almost ideal for recording, for their records may be played with respect and liking years hence, when the affected and exaggerated interpretations of many a feted virtuoso will be received with the ridicule they deserve.

Lancaster, Penna.

"SEBASTIAN"

Record Prices and Buyers

EDITOR, PHONOGRAPH MONTHLY REVIEW:

It seems like old times to unlimber my typewriter for a brisk canter on phonographic topics for the columns of the P. M. R. The revision in the prices of the Columbia Masterworks Series occasions this letter, only one I suppose of the many you have received on the subject. I have been roundly berated both in these columns and in personal letters for some of my previous comments on record prices, for I do not partake of the delusion shared by so many otherwise intelligent record buyers that if prices are only reduced, the sale of records will rise a hundred-fold.

The last two or three years have seen considerable experimentation with prices, and any one who has any clear estimate of the sales results will agree that a few points have been established. First, that lower prices of celebrity records will not increase the turnover enough to warrant the decrease in revenue. Second, that an indiscriminate price classification—either high or low—hurts sales. Columbia has found that the blanket \$2.00 rate for all its celebrity twelve-inch discs puts a tremendous handicap on the works than least stand it. The revision of rates meets the problem squarely and intelligently. I know something about the cost of record production, both here and abroad, and it is mounting rapidly in both places. It has been my contention from the first, that until use of some new material or other radical reduction in production expense can be made, the cost of recording a large orchestra under a celebrity conductor demands the \$2.00 rate. On the other hand, less extensive and high-paid orchestras and conductors, soloists and small ensembles can be recorded and sold at the \$1.50 rate with justice to both manufacturer and the public.

The \$1.00 book experiment was on exactly the same lines as the cheap record plan so many record buyers both here and in England have called for. It was to increase the sale of books by millions, and to bring the higher life into every family no matter how small their income. Did it? It did not! Today all but one publisher has abandoned the scheme of publishing new books at \$1.00, and the exception is publishing only mystery stories at that rate. The lesson is a good one. It was excellent that the experiment should be made, so that the eventual result (which was obvious to most business men) should be made clear to the vast public whose thinking on any subject dealing with economics is still in the free silver days.

There is no royal road to Parnassus, with selling records or books or anything else. The sincere phonophile who is anxious to enjoy records to the utmost and to advance the movement can best do so by practicing constructive criticism and intelligent support. Buy as many records as possible, but buy them intelligently, supporting the works which best advance the mechanical and artistic standards in recording. Write to the manufacturers, not only when you don't like a record, but when you *do* like it. Show the makers of records that there is a sympathetic public for their work, that while some new or unusual work may not sell in great quantities now, that it is appreciated and understood. The kicker always has the loudest voice, and I know for a fact that the record manufacturers often obtain a very distorted idea of the record buying public through the letters they receive from the small but noisy minority of cranks and chronic grouches. If the better balanced and more intelligent phonophiles would "speak up" a little more often, they would soon find that their words have a tremendous influence, and that they can advance the cause of fine recorded music as well as paying courteous and just tribute for the splendid works they enjoy now.

New York City, N. Y.

EDWIN C. HARROLD

Necromancy

Embodying a review of the Strawinski "Capriccio"*

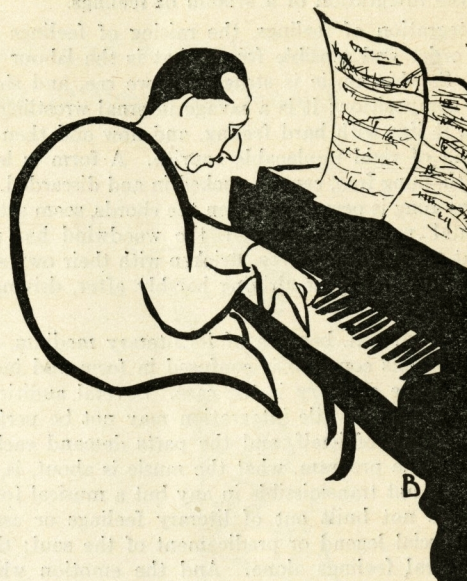
TAKEN as a recording, there is nothing in these records for the commentator but applause on every ground. Beside the simple fact of good recording—there being a minimum of fuzz in general effect and an unusual distinction among the orchestral choirs and separate voices—the Columbia people are to be complimented upon their alacritous good taste on having their records ready so soon. First performance for the world was only a year ago (the composer played the solo part and Ansermet conducted, as in the present discs); the first American performance was on December 19 of this year, more than a week after the shining discs themselves had first reached this city.

On the records, Strawinski himself plays the piano and presumably has a large wagging finger behind Ansermet's stick. In Boston, of course, the advantages were different: the music was controlled by Sanromà on the keys and Koussevitzky on the little stand. (It was noteworthy that the pianist was placed behind and not before the conductor; Mr. Koussevitzky considered the work a *Capriccio* for orchestra with piano, rather than for piano with orchestra.) Allowing for the processes of reproduction, there was a measurable difference in the way the music itself came out into the air; and to this writer it seems that all favours go to the records. It is not a question of spirited playing or sincere conducting, and naturally there is no matter of competence; yet the hall version lacked in a great degree the power to demand the ear possessed by Strawinski's own records. That is, the music followed itself better, and was more viable in itself and in the auditor's mind, when played on the machine than when heard in the real.

It may be that this difference of effect is supposititious, depending upon the psychology of the auditor, if that is the case, then the phonograph is better for some music than the orchestra; it allows, perhaps, an easier access of concentrated attention on the small things of which music of this sort is made up. In other sorts of music, such as the *Sacre* perhaps, when the effects are large, the violence gaudy, the movements dramatic and realistic, this notion might not be applicable. We need, I think, the stage for Wagner; we do not need it, we suffer from it, in the more private forms. An audience is intended sometimes to witness music as a spectacle, sometimes to share its meaning, sometimes to be a part of it. An opera is of the first order, a mass the last; Strawinski's *Capriccio* is an extraordinarily demanding example of the second.

And it is this second order of music which modern individuals seem to get the most out of, and it is those composers who write in this medium who seem most characteristic of our own time. So we prefer Beethoven's quartets to his symphonies. So we have resurrected Bach as a great composer, an athlete of the soul, and have forgotten almost to mention the formal qualities we once thought his chief merits. So, also, we have the late Strawinski and Bartok and Sibelius. It is a music as far from subjective as it is from realistic drama or romantic melodrama. Its material is the most objective of which music is capable. It will not translate, without adulteration, into anything but musical feelings. Only harm comes from a literary or visual description—harm and obscurity, with dashes of insight.

Generally speaking this *Capriccio* has been well-received by the critics. M. Henri Prunières, writing the *New York Times*,



thinks it is the best of Strawinski's since the *Octet*. After certain bombast about the past, M. Prunières observes that "Again his music is touched with mystery. We hear the anguished silences, peopled with phantoms and swarming ghosts. . . . From the first bars, the strange chords struck by the piano with the resonance of wind instruments showed us that the Strawinski of the *Sacre* is not so dead as we pretend." Etc. Mr. Eric Walter White, whose book on Strawinski is reviewed elsewhere in this issue, finds that the *Capriccio* is penultimate to another masterpiece, like the *Sacre* or *Oedipus*, perhaps the setting of the Mass upon which the composer is supposed to be engaged. Mr. White also notes the dropping of the Tchaikowsky crutch and the assumption of the Chopin stiletto. However that may be (and surely Strawinski's piano is far too contrapuntal, too hard and savage for Chopin), at any rate Strawinski, with Bartok, has made the piano once again a genuine orchestral instrument: the supreme instrument of percussion, as if he made drums sing.

Whether the *Capriccio* is a masterpiece, or whether Strawinski is a great genius, or whether he writes his third movements first, second second, and first third (as he did in this case) need not concern us; it does concern us that it is an interesting, exciting piece of music, which demands of us as little music can, all our ears and all our hearts. And it concerns us that Strawinski is one of those rare birds among the arts, a man who cannot stop growing. He was mature once in 1910, again with the *Sacre*, again with *Oedipus*. It is hard, but advisable, for the public to get used to the idea that an interesting mind may change, that it may have not only a new idea or so, but that it may exhibit a whole new set of feelings.

It is easier to realize such changes in painting than in music and literature, because paintings (Picasso's for example) may be set side by side and concertos cannot, nor books. Hence it is often thought that writers and composers become sterile or dead because their later work does not succeed in terms of their first masterpieces, when really they are not dear at all but have become Phoenix. All of us are strewn with our dead pasts—dead successes as well as failures. Occasionally

*Strawinski: Capriccio for Piano and Orchestra (Presto—Andante rapsodico—Allegro capriccioso, ma tempo giusto), played by Igor Strawinski with the Orchestra of the Concerts Straram, Paris, conducted by Ernest Ansermet. French Columbia LFX 81-3 (3 D12s). Available through the American importers.

a man has the strength, or the luck, to become a kind of strange necromancer, and pull himself up from the dead by his own boot straps.

Strawinski is such a necromancer, such a Phoenix; and it is our pleasure to be thrilled with the apparition. The apparition is not of a ghost, it is not ornamental; it is a gestation, it is parturitive: flesh and blood is being born. The tissue is hard and erectile, there are difficulties of delivery. The labour of this music is full of agony and crying; it is the great labour which is the integration of a system of feelings.

The integration of feelings, the raising of feelings into intelligible order and sensible form—that is the labour of composition. So this music is struggling; we see, and share, the labour of composition; it is a savage internal wrestling of part with part, it jigs with hard feeling, and now and then escapes into a kind of rigid implacable caprice. A form is let loose, played with, flung free, caught, sucked in and discarded. Sometimes everything is percussive, even the chords, seem articulated contrapuntal percussion. Even the woodwind has passages which beat against themselves, stricken with their own strength they die away, the piano driving harshly after, driving spikes in the coffin.

Such a description, because of its literary medium, perhaps suggests that this concerto is confused in form and indigested in content. The contrary is the case. Several auditions convince the ears that, while integration may not be perfect, the music builds out of itself, and the parts demand each other. The context, the program, what the music is about, is, as suggested above, not transmissible in any but a musical form. Its emotions are not built out of literary feelings or associated with any special legend or predicament of the soul; they rise out of musical feelings alone. And the emotion which the third movement resolves is specifically musical. If we, as auditors, not alone personally, feel musically we shall understand. The music is self-sufficient, not alone formally, or to the composer merely, but because the matter of it is utterly objective and demands the forms it takes. So it satisfies the ear.

That is enough for a composer to do, if, as is true in Strawinski's case, the satisfaction of the ear is also a satisfaction of all the experience of which the ear is capable. In this music we hear ourselves alive. That is Strawinski's necromancy.

DELIUS*

By Peter Hugh Reed

IN the quickened impulse of our modern world of emotion—even of thought—the music of Frederick Delius should prove a blessing, for it brings with it an inner harmony of peace. It is full with one of the rarest qualities to be found in life, “one of the essential qualities in the great art of all ages”—serenity. Such idylls as *On Hearing the First Cuckoo In Spring*, *Summer Night On the River*, and *In A Summer Garden*, are poetic reveries of an enchanted tranquility, which in nowise can be said to have been born out of the strife, the restlessness, and the tumult of today. On the other hand, it should not be thought that his music belongs to a past generation, for it is essentially modern in technique. We have often pointed out that Delius' music belongs neither to the past, to the present, nor to the future, but to all times.

Those works of Delius that have been recorded, although representing him at his best, nevertheless, represent him as the poet of reverie in miniature. We must turn to his larger works to know the musing poet of deeper contemplation. In such compositions as *A Song of the High Hills*, *Sea Drift*, and *Appalachia*, the composer attains an ecstatic contemplation of Nature never before, we believe, realized

by any other tone-poet, a contemplation within whose effects we can feel “the spirits of the forces of Nature invoked by the music.” It is as though Delius penetrated a secret side of the world of Nature and through the use of a mixed chorus, which these works utilize, an unity of this force and an outer contemplation of Nature is realized. To those, who believe in a spiritual force, the aura of Delius' music is immediately perceptible, but to those who do not, his music may prove incomprehensible. Yet, we have met with music-lovers, professing to own no spiritual belief, who claim to have found a mystic element in Delius' musical thought which has intrigued their imagination as well as their emotions. The use of an orchestra and a chorus in these larger works of Delius is extremely interesting. Heseltine tells us that they are not two separate bodies in his mind but “organically related members of a great body of musical sound,” for the composer “aims always at the coalescence of contrasting factors.” One English critic tells us that in these larger works, particularly *A Song of the High Hills*, Delius has touched the culmination of an unearthly beauty.

In a Summer Garden is a preeminently personal idyll. It is a work dedicated to the composer's wife—who, we are told, has been a helpmate of rare devotion and artistic understanding. We have said before that in it we find the reflections of a lover not the emotions; and because of this we believe that it is one of the most exquisite tributes ever paid by any composer to his wife. Of Jelka Rosen, the Scandinavian artist, whom Delius met and married in Paris in the early nineties, much has been said by way of praise, for she has ever been the ideal companion and adviser to him. In this music with its subjective impressionism, we soon realize that the “summer garden is no more than a background, a setting of the poet's mood.” In the sense of its dedication, we believe, it is music expressing the quintessence of a love-attachment, a companionship, and we wonder the companionship of the flowers in some summer garden suggested the simile or whether all unconsciously he wrote this music and merely placed its dedication as a token of esteem.

George Dyson tells us that “like the idyll of Siegfried,” such works as this of Delius “must be tasted without passion, without impatience. Delius is not of the market-place. So homogeneous is he that it is sometimes hard to tell where folk song ends and Delius begins.”

There is in Delius' music, time and again, a strain of sadness, that almost seems to ask a question. This note is heard near the end of *In A Summer Garden*. Cecil Gray says that “despite the tranquility and serenity which pervades his music one hears always as its burden or undercurrent ‘the still sad music of humanity,’ the sorrow that lies at the heart of all mortal joys, the sense of happiness irrevocably past, the bitterness at the core of all great sweetness.”

Geoffrey Toye conducting the London Symphony Orchestra gives us a sympathetic reading of this work, and the fact that the composer has endorsed his interpretation makes it an authentic one. At the same time, we feel, that such music as this in recording is bound to lose in equality. The fineness of the conductor's thought, his recreation of that almost ethereal beauty of the tone-poet, needs a perfection in recording that has not as yet been attained.

The short work *A Song Before Sunrise* which occupies the fourth record, is a tone-poem written for small orchestra, whose mood is one of awakening joy. John Barbirolli—the young English 'cellist but recently turned conductor—who interprets this work, hardly gives us the sympathetic interpretation which we believe Mr. Toye gives, nor does he penetrate his subject with the understanding of the other man. Still, he gives us a reading which we can enjoy and since his is the only interpretation of this lovely song available we must perforce indorse it heartily. Victor is to be congratulated for making these recordings available to the growing American audience for Delius' music.

*Delius: *In a Summer Garden* (3 sides), played by the London Symphony Orchestra conducted by Geoffrey Toye; and *Delius: A Song Before Sunrise* (1 side) played by the New Symphony Orchestra conducted by John Barbirolli. Victor (November special list) 9731 (2 D12s, \$1.50 each).

Reviews of New Records

Special reviews of larger works / classified reviews of domestic releases / lists
of new European releases / reviews of imported records

Schmitt

FLORENT SCHMITT: *The Tragedy of Salome*, played by a SYMPHONY ORCHESTRA conducted by PIERO COPPOLA. VICTOR (November special list) 9735-7, (3 D12s, \$4.50).

FLORENT SCHMITT: *La Tragedie de Salome*, played by the ORCHESTRE DES CONCERTS WALTHER STRARAM, conducted by the COMPOSER. FRENCH COLUMBIA LFX-68-71 (4 D12s). (Available through the American importers.)

Next to Ravel's *Daphnis et Chloé*, this mimeo-drama of Florent Schmitt is probably the finest of its type in modern French music. It was composed in 1907 and first danced November 9, the same year, by the American pioneer dancer Loie Fuller. It was then scored for an orchestra of twenty. Later it was rescored and first presented in that form in 1913 when Ida Rubinstein danced the part of Salome. Karsavina succeeded her. The ballet is dedicated to Strawinski.

The story, based on the poem of Robert d'Humières instead of Wilde, is given in Edward Burlingame Hill's *Modern French Music* and is as follows:

A prelude outlines the mood of the work. The scene is a terrace outside Herod's palace, overlooking the Dead Sea. The mountains of Moab frame the horizon. It is sunset. Soon torches illumine the scene. Herodias examines a coffer of jewels. Salome is fascinated by them and sketches the dance of pearls. The second part begins with the enchantment on the sea. Herod is enveloped by darkness, a prey to thoughts of debauchery and fear. Herodias watches him. Mysterious lights arise from the accursed sea. Fragments of chants heard during orgies, strangled by the rain of bitumen and ashes on the terraces of Sodom and Gomorrah, breathe forth confusedly. Snatches of dances, dull clashes of cymbals, clapping of hands, sighs and a wild laugh are heard. A voice mounts from the abyss. Herod, subjugated, listens. Vapors rise from the sea, vague forms are outlined. A distant peal of thunder rolls. Salome dances amidst the flashes of lightning. She tempts Herod. He pursues her and tears off her veils. John the Baptist appears and covers Salome with his anchorite's mantle. Herodias interprets Herod's fury, and by a gesture delivers John to the executioner. He soon reappears with John's head upon a bronze charger. Salome, triumphant, possesses herself of the trophy, and begins a dance. Then, suddenly disquieted, she rushes to the edge of the terrace and hurls the charger into the sea. It appears blood-red. Herod, Herodias and the executioner are struck dumb with terror. Salome faints. When she recovers she sees an apparition of John's head, now in one place, now in another; at last they multiply on all sides. Salome begins the dance of terror. The storms burst. Sulphurous clouds roll up the precipice. Whirling gusts of sand come from the desert. Mount Nebo bursts into flames. The palace walls give way and crush Salome.

The *Prelude*, occupying two record sides, is interesting for Schmitt's orchestral effects. His use of the sarrusophone (a brass wind-instrument with double reed like the oboe and bassoon) is particularly novel. The *Dance of the Pearls*, on the third side, written in a 3/8 scherzo-like movement, is scintillating and brilliant. On the fourth and fifth sides (preceded by a short prelude) we have the movement entitled *Enchantments on the Sea*, which develops into the *Voice Arises from the Abyss*. In this latter movement Schmitt utilizes a folksong of Aica, collected by Salvator Peitavi on the shores of the Dead Sea. His harmonic treatment of this folksong is unique and very dramatic in effect. The last side contains the *Dance of the Lightnings*, the *Dance of Fear* and the finale. In the *Dance of the Lightnings* we might accuse Schmitt of falling into the Strawinskian rut of complicating rhythms for in the score he gives us the terrifying time signature of 3½/4. This should undoubtedly have been written the 7/8 that it obviously is. The *Dance of Fear*, a frenetic and staccato dance written in 5/4, leads into the tempestuous and forte music of the finale and brings the ballet to a close in a blaze of tone that is handled excellently by the recording.

tuous and forte music of the finale and brings the ballet to a close in a blaze of tone that is handled excellently by the recording.

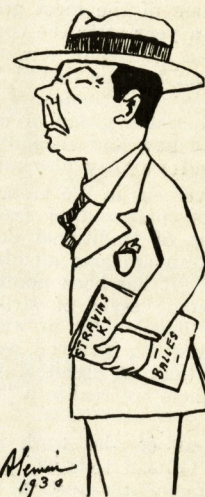
Luckily we have this French Columbia version conducted by Schmitt for comparison with the domestic pressings of the Coppola reading. The composer's reading is much slower and requires eight sides instead of Coppola's six. The *Prelude* occupies the first three sides with the *Dance of the Pearls* on the fourth. The *Enchantments on the Sea* movement fills the fifth and sixth sides and is concluded on the seventh. The balance of the set (one and a half sides) is taken up by the *Dance of the Lightnings*, the *Dance of Fear* and the finale.

While the Victor set has the advantage as far as price is concerned, the Columbia has the greater advantage of a breadth of performance in the many slow sections which brings out details lost by Coppola. Schmitt gives us more of the concert form whereas Coppola's is essentially a ballet reading. The greatest test of this, of course, lies in the *Prelude* and *Enchantment* sections; in the *Dance of the Pearls* it is a neck to neck race for honors. One has a greater ease in following Schmitt's tempos, especially the dance rhythms near the end: the 3½ beat of the *Lightnings* and the 5 beat of the *Dance of Fear*. His finale is stark and terrifying and the collapsing palace walls seem to be of quite solid material whereas in Coppola's they are apparently canvas stage flats.

While the greater portion of this music is of moderate sonority much of it is pianissimo, hence the Columbia set has another great advantage with its silent surface. In the soft sections of the Victor set some of the music is almost inaudible. Both sets are well-recorded.

For one who wishes to add this noteworthy composition to his collection and to whom the difference in price is immaterial, the composer's version seems the logical choice, although some may prefer Coppola's brisker tempos.

WILLIAM H. SELTSAM



William H. Seltsam

Debussy

DEBUSSY: *La Mer*, played by a SYMPHONY ORCHESTRA conducted by PIERO COPPOLA. VICTOR Masterpiece Set M-89 (3 D12s, Alb., \$5.00.)

It is a generally conceded fact that after the composition of *La Mer* in 1905 a gradual decline took place in the music of Debussy. Although that decline became hardly perceptible until 1912, nevertheless it was there. In *La Mer*, Debussy achieved one of the supreme color canvases of his orchestral art—one of the most fertile poetic tonal paintings expressing his unique and curiously unreal, yet seemingly real, sense of imaginative beauty. It may not be the greatest of his tone-poems—because *Ibéria* by reason of its superlatively enchanting nocturnal second section eclipses that greatness, and because, if too closely analyzed, it proves a “rather tired version of ideas more freshly expressed in the *Nocturnes*,” still, assuredly it is one of the most gratifying works of its kind. Begun in 1903 a year after the completion of his great masterpiece *Pelléas and Mélisande*, it was not completed until 1905. Lawrence Gilman tells us that it “stands with *L'Après Midi d'un Faun*, *Ibéria*, and *Rondes de Printemps* as one of that small but incomparable group of orchestral tone-poems in which Debussy said new and enchanting things in an unforgettable way.” And we may also add the *Nocturnes*.

La Mer is an achievement in the mosaic art which is essentially Debussy. It is composed of fragments which in no way pursue the paths of traditional design. The unity of the whole however is an amazing alembication of the tonal-poet's creative genius. It has been pointed out that Debussy in inventing a harmonic style of striking originality, was thereafter content to develop “it in works that were either small in themselves or which involved, as it were, a panorama of impressions rather than an architecture of form.” This is true of *La Mer*, for here we realize a “panorama of impressions.”

“The three divisions of the work are bound together, musically,” Lawrence Gilman tells us, “by partial community of theme. The characteristic portion of the chief subject of the first piece—the phrase declaimed by muted trumpet and English horn in the twelfth measure, after the vague and mysterious opening—reurs in the last movement; and the solemn and nobly beautiful theme for the brass that seems to lift the sun into the blue just before the dazzling close of *De l'aube à midi sur la mer*, is heard again in the magnificent finale.”

It is good to realize that Debussy's *La Mer* is available on records, and that it is performed, for the most part, in a sympathetic manner to permit a better acquaintance with its colourful lights and shades, its mystic poetry and its rhapsodic beauties. Piero Coppola, the Italian composer and conductor, now residing in France, achieves much in his reading by wisely eschewing undue climaxes in the various sections, a prevalent fault with many conductors which completely destroys the unity of the work. Yet, on the whole, the recording is a disappointing one. The clarity of instrumentation and line found in the recent *Ibéria* recording is not apparent here. Debussy's incantative writing for the woodwinds and the horns is mostly blurred and veiled, and the strings are given too much prominence, hence the balance considered in its entirety is not good and much is rendered ineffective. The timpani at the opening is too full to convey the mystic undulations of the sea as we believe Debussy undoubtedly wished it to do. Stranger still, however, is the almost muffled thunder of the 'cellos at the entry of the chief theme which is played in pianissimo by the cor anglais and the muted trumpet.

The recording of the second movement realizes its beauties more fully than that of the first, or for that matter anywhere else in the score, particularly from the middle of the movement on, for here, as if by common consent, Coppola and the recording director achieve the most exquisite creative projection. One almost sees the sunbeams dancing on the waters, veering and gliding here and there, as the waves toss themselves about in that happy carefree play which seems to belong only to childhood's irresponsibility and to the sea in its moments of gentler sportiveness. In the third movement we find a monotony of tonal colour, for that elusive beauty, that mysterious opening of the Dialogue between the Wind and the Sea, is played too loudly. Even the climax toward the end of the first side of the recording—where

Coppola realizes his effects so splendidly—never reaches the fullness of its crescendo. Apparently the recording director has indulged in his favorite sublimation of the conductor's ideas. Side two of the final section brings us a mood of ethereal loveliness with the sustained harmonic or pedal point in the first violins and the lacework of the harps with the melody given to the flutes and oboes. The recording here is successful in conveying the unearthly beauty of this section, the superb climax of the finale however is not fully realized, although one senses by the energy of the violins that Coppola intended to convey a fuller tonal beauty—but here again the recording expert puts in too much resistance.

The fact however that Debussy's *La Mer* is recorded is a major achievement. And the fact that it has been given to a conductor of Mr. Coppola's sensibilities is to be praised. His reading makes us wish that he had a better orchestra, a better concert hall perhaps—for the acoustics of the recording are not of the best, and of course a better recording. Yet—considered on the whole—this recording does not deserve to be neglected or momentarily dismissed—it still gives us much of the rare colouring and much of the poetic beauty. And above all, it permits us to become acquainted with a great work of a great genius. Someday, when a Toscanini makes a recording of this composition, those of us who have been wise enough to own the present set will find our appreciation considerably enhanced and our perceptions more keenly alive to its poetic beauties.

PETER HUGH REED

Tchaikowsky — Elman

TCHAIKOWSKY: *Violin Concerto in D Major*, op. 35, played by MISCHA ELMAN, accompanied by the LONDON SYMPHONY ORCHESTRA, under the direction of JOHN BARBIROLLI. VICTOR Masterpiece Set 79 (4 D12s, Alb., \$10.00).

Tchaikowsky wrote Madame von Meck the third of March, 1878, from Clarens to tell her among other things that he had just heard the *Symphonie Espagnole* of Lalo and two days later she was informed that he had started on a concert of his own. Jergenson, his publisher was written on the fifteenth that it was nearly completed and Madame von Meck a day later it was completed. Later in the year, in May, to be exact, he wrote her asking her honest opinion of the work.

The original score bore a dedication to Leopold Auer, at that time a famous touring virtuoso, whose fame was long established on the continent. The composer naturally expected him to play the work and introduce it to the public. It seems that the violinist was rather bewildered by the manuscript and after careful consideration failed to wax enthusiastic over it. Tchaikowsky misunderstood the silence, took back his music and re-dedicated it to Adolf Brodsky who played it for the first time at Vienna, where the concerto was not successful. The leading critics disliked it and Hanslick actually hated it, calling it by many far from complimentary terms. Later this critical distaste died down and the concerto has, of course, won a permanent place.

Some years later, Professor Auer gave out some interesting facts in connection with the dedication of the work! It seems that he felt the work inferior in all except the first movement. He considered the violin solo work not suitable for the instrument, misunderstanding the resources of the violin and therefore set about revising many of the cadenzas for his own use. He laughed at the idea that Tchaikowsky had mentioned, that they were too difficult for him and went on to say that it was with the utmost difficulty that he was able to overcome his dislike for the whole work.

The present day listener may judge for himself whether or not the esteemed professor was justified in his opinion. As it seems to one listener, he was, indeed. The only real melodious part of the work is the first movement. The rest is the emptiest of display music with no particularly distinctive quality to recommend it. The slow movement is especially disappointing and the final movement is even more dissatisfying than the same movement in the piano concerto. At least that starts off magnificently.

One of the greatest of the Auer pupils, Mischa Elman, is the soloist of the occasion. The tone that he brings from his instrument is one of unparalleled beauty. His bowing and execution are that of a genius. The trouble with his performance in this work is that in seeming too sure of himself

at times, he unwittingly makes the concerto appear much more important than it really should be, thus giving a feeling of display for display's sake rather than for the sheer musical qualities of the work. It is, of course, unfortunate that the composer himself did not do more to help the proceedings along. He may have desired to give Professor Auer the opportunity to dazzle the public but judging from the result, the noted pedagogue and violinist was more than sensible to act as he did. The real Tchaikowsky only appears momentarily in the first movement in a manner analogous to the pianoforte concerto but not exactly similar, and the theme as stated has many variations while the great theme of the other concerto occurs only furtively and then disappears forever.

The orchestral accompaniment is naturally subordinated to the solo instrument, but in this case it is overshadowed completely. The high degree of competency displayed by both the conductor and the orchestra under his direction, however, speaks for itself.

RICHARDSON BROWN

Brandenburg Concerto

BACH, J. S.: *Brandenburg Concerto No. 6, in B flat*, four parts, played by SIR HENRY J. WOOD and his SYMPHONY ORCHESTRA. COLUMBIA 67842-3D. (2 D 12s, \$3.00).

The non-existence of a complete album of the *Brandenburg Concertos* has long been deplored. It has been insistently demanded and is certainly much more likely to have a wide sale than such a work as the *B Minor Mass*, the integral recording of which must have given to many the thrill of the almost unhoped for. The second, played by Stokowski, has been out for about a year now in the Victor Bach album. A much heralded complete set of English Brunswick about two years ago has turned into a mystery which is well worth the attention of some amateur detective. As they were announced to be played by celebrated soloists, including Walther Gieseking, the prospect aroused the greatest expectation and praise. One or two sets were allowed to slip out and then all further information on the subject ceased, nor have repeated inquiries availed. Apparently intimidated by this dire event, the other recording companies have since held back from a similar attempt. Let us hope that we shall not have to wait much longer, however. Whether Wood is the ideal conductor to do the set or not, our eagerness has been increasing for so long, that we should welcome them from a much lesser man.

These six *Brandenburg Concertos* are sometimes classed with the symphonies of Beethoven. Although they are perhaps very obvious, I shall pause a moment to point out a few points, wherein this juxtaposition is inaccurate. Whatever one's opinion on the comparative musical worth, certainly the *Concertos* cannot for a moment be considered as of nearly equal importance in relation to Bach as are the symphonies in relation to Beethoven. In fact one might with some justice say that if one knows the nine symphonies (or the sixteen quartets) one *knows* Beethoven, whereas, to know Bach at all completely, the smallest number of single compositions which would suffice is the *Mass* and the *Matthew Passion*. This difference will be enforced from a consideration of the circumstances of composition. Beethoven's symphonies form a more or less complete musical autobiography, embodying many of the greatest achievements of the various periods of his life. In the case of Bach, these *concertos* form his first venture on a large scale into the field of absolute instrumental music—a department which was in any case not of prime importance at that period. Composed all at one time, when the composer was at the age of 36 (during his early Coethen period) they were dispatched to Berlin to the Markgraf of Brandenburg in March, 1721. This nobleman was collecting *concertos* by living composers, but there is no sign that he valued these of Bach very highly—the story of their sale among miscellaneous unclassified *incunabula* is well-known.

It is scarcely necessary to mention again the differences between the modern use of the term *concerto* and that in the early 18th century, but I shall summarize the salient ones. Above all, the soloists were employed not to display their virtuosity, but to give variety by alternating with the *tutti* passages, and to play parts which were beyond the technical capacity common among the ordinary members

ORDERS ACCEPTED NOW FOR

The New 1931 Edition of THE GRAMOPHONE SHOP'S ENCYCLOPEDIA OF THE WORLD'S BEST RECORDED MUSIC

Containing over 400 pages, listing thousands of records which have never been brought to the attention of American record collectors before.

Price 25c Postpaid

The Gramophone Shop

INCORPORATED

18 EAST 48TH STREET
NEW YORK CITY

of a band. It was not their technical capacity which was being exhibited, however, but the music in more elaborate development. Up to this time the usual rule had been to write entirely for strings, but Bach, employing in each of the six concertos a different combination of instruments, wrote only two of them (the Third and the Sixth) in which there were not parts in the *concertino* for various woodwind or brass instruments.

The example at present to be considered—the last of the series—is remarkable for the fact that the orchestra contains no violins. The instruments employed are two violas, two gambas (now played by cellos), violoncello, double-bass, and *cembalo* (apparently omitted). The music is not on such a large or profound scale as that of the second concerto, for instance, but it is among the most gay and joyous of the lot. The first record contains the first movement, in two parts, and the second; the second record, the third movement.

Above it was intimated that Sir Henry Wood is not an ideal choice, but it would in some ways be difficult off-hand to pick anyone perfect for all six. Would Stokowski, for instance, bring sufficient vivacity to this one? Sir Henry is, on the other hand, probably better here than he would be in the second, where more subtlety and delicacy are demanded. He relishes to the full the jig-like finale. I feel, however, that is a little too purely boisterous and almost bustling even for the quality of these fast movements. A trifle more of lightness and a more subtle rhythmic vivacity would have done much to heighten the effect. As a whole, however, it may be characterized as a good solid performance, enthusiastic but not over-refined. The last remark applies also to the tone of the strings. The recording is not as clear and well-balanced as it could be—the *continuo* in some places where it should be heard is lost in the shuffle.

In spite of its lack of supreme excellence this release will undoubtedly be justly and enthusiastically welcomed by a large number of music-lovers.

R. H. S. PHILLIPS

ORCHESTRA

MOZART: *Six German Dances* (three parts), and *Idomeno*—Overture, one part, played by the PHILHARMONIC ORCHESTRA, BERLIN, conducted by ERICH KLEIBER. BRUNSWICK 90106-7 (2 D12s, \$1.50 each).

Mozart composed, in all, forty-nine so-called "Deutsche Tänze," of which six are here presented; namely K. 600, No. 3, and 571, No. 6; 571, No. 4, and 509, No. 6; 600, No. 4 and 605, No. 2 (wrongly labelled 504, No. 2). Kleiber, in one of his broadcast concerts with the Philharmonic-Symphony this fall, played four charming ones, none of which is represented here, I believe. If all forty-nine are anywhere near on a par with the ten which I have heard, they will form a mine inexhaustible for some time to come.

In connection with these six, I feel strongly inclined to second the opinion of a friend of mine, who on first hearing the records, termed them "the most exquisite dances he had ever heard." Although it may sound like overstatement, I venture to assert that they exhibit Mozart at his purest and best. The tenuous delicacy of the trio of the K. 571, No. 6, for instance, following on the vigorous first section, is so entrancing that no matter how often one hears it one cannot restrain some exclamation or other physical expression of appreciation. The others are only slightly less perfect. Kleiber's conducting is still strongly marked by traces of heaviness—perhaps justified by the expression "German." In fact, from the way he plays them, one could not but be sure that they were German dances. But, although I am certain that they would benefit by a lighter and more vivacious treatment, it must be admitted that, in other respects, he plays them beautifully—the string tone is narrowed to the veriest thread on occasion. The long gaps between numbers on the same side are unfortunate as they tend to be annoying and make one nervous. I still maintain that where practicable there should always be a blank groove between such selections.

Idomeno, Mozart's first important serious opera, was composed in 1780, when its author was twenty-five. The Overture (on the opposite side of the first pair of dances), likewise exhibits a certain stolidity in the conducting, but is nevertheless well worth-while.

The recording, while not sensational, is uniformly pure and excellent.

If only everyone can be got to hear these records, it will, I think, be a foregone conclusion that he will want to buy them.

GLUCK: *Iphigenia in Aulis*—Overture, two parts, played by the PHILHARMONIC ORCHESTRA, BERLIN, conducted by RICHARD STRAUSS. BRUNSWICK 90110 (1D12, \$1.50).

This issue, following so directly on last month's charming ballet selections from the same opera by Victor, makes one almost begin to hope that more justice will be done to Gluck, whose importance is certainly not merely historical and archaeological. Even if it were only that, it would be a fair reason for giving us one of his works in more extended form. Whereas the so frequently recorded operas of Puccini and Verdi are to be heard in performance with relative frequency, it is only with the greatest rarity that the masterpieces of the classical lyric stage are mounted. What a great service, not only to those far from an opera house but likewise to those able frequently to attend one, would a recording company be performing in issuing a complete opera by Gluck or Mozart.

This music seems to me to be a particularly effective medium for the expression of Strauss' talents as a conductor. Although as usual in all the art expressions of the classic period of the middle of the eighteenth century we are presented with a mixture which is more than half baroque, it nevertheless certainly comes closer to a certain aspect of the Greek spirit than any nineteenth century operatic composer could have done. The music does not demand the vivacity and crispness of touch which I consider necessary for so much of Mozart, while on the other hand there is plenty of opportunity for the display of the restrained delicacy and refinement of sensibility which Strauss demonstrated so beautifully in his version of the "Jupiter" Symphony. Not for a moment is the calm, but never ponderous dignity disturbed—a fact which might have happened in the *grave staccato*

motive which reoccurs so frequently. The violin and woodwinds are disciplined to the utmost delicacy and purity of tone. One is made to sense the presence of a truly classic spirit. I should be tempted to call this in many respects the most successful of Strauss' releases that I have heard.

In the score there is no formal ending to the *Overture*. The extended, and it must be added extremely effective one played here is probably that of Wagner (generally considered the best, although various other composers have appended their own).

MOZART: *Eine kleine Nachtmusik*, four parts, played by Dr. WEISSMANN with large symphony orchestra. COLUMBIA G-55227-8-F (2 R12s, \$1.25 each).

The Same, four parts played by the BACH-ORCHESTER OF THE DEUTSCHES MUSIKVERBAND conducted by Dr. HERBERT. DIE NEUE TRUPPE, ELECTRO 91-94 (Available from the American importers.)

These two sets make four versions of this delectable music now available, I believe. If this fact will make it any better known, it is certainly one to rejoice at. In the matter of comparative excellence, however, I still find the Barbirolli interpretation definitive and unsurpassed. Dr. Weissmann approaches the music in somewhat the same vein, but is not so successful in expressing it. In the first movement, there is perhaps over much of contrast, and the general effect is spoiled for me by the excessive starkness and hardness with which the gay first subject is played wherever it occurs. A tempering of grace and lightness who have made all the difference here. The second movement is a little fast and lacks the delicate purity and certainty of phrasing and accentuation which can make it such a delight. There is gentle sentiment here, but it is of such a kind as benefits by restraint and balance.

The other set is the product of what is evidently a very new German company. Technically the records are excellent specimens, perhaps better than either the Columbia or Victor versions—a slightly inappropriate accentuation of the bass is to be censured only in relation to this particular music. My objection to Dr. Herbert's reading arises from my preference for more animation and vivacity in the playing of Mozart. If I forget previous experiences, I can see that he produces a conception of the first movement which will undoubtedly be attractive to many people. The second movement is less successful tending toward dullness and heaviness. In the fleeting *Finale*, again, I do not feel that all is got from it that can be, yet there is a certain gentleness and lack of hurry which are agreeable.

(I am not sure of the speed at which "Neue Truppe" discs should revolve. Played somewhat fast, they give a better effect.)

SAINT-SAËNS: *Suite Algérienne*—No. 4—*March Militaire Française*, 2 parts, played by a symphony orchestra, conducted by G. CLOËZ. COLUMBIA G2327-D. (1D10, \$.75).

This number contains strong reminiscences of the "Anvil Chorus" alternating with Tchaikowsky in his more fervidly nationalistic moments. Cloëz certainly brings to it all the enthusiasm and seeming sincerity which one could wish, although the result is sometimes blurred by an excess of these emotions. The playing is not perfect, and the recording, particularly of the trumpets, often unsatisfactory.

BIZET: *Carmen Overture*, played by the PHILHARMONIC ORCHESTRA, BERLIN, conducted by ALBERT WOLFF (1 side), with *Carmen Preludes* (to Acts 2, 3 and 4) and *Carmen Ballet Music* (from Acts 2 and 4), (3 sides) played by the STATE OPERA ORCHESTRA, BERLIN, conducted by HERMANN WEIGERT. BRUNSWICK 90097-8 (2 D12s, \$1.50 each). (These records supplement the Brunswick *Carmen* Album No. 21, space being provided for them in the album.)

These orchestral interludes round out the splendid abridged version of *Carmen* which Brunswick issued a short time ago and reviewed in the October issue. The ballet music is not included in the vocal score as a rule, in fact Bizet did not actually compose a ballet for the opera. What is called the ballet is merely a collection of his other compositions. For instance, on the third side of this set we have "ballet music from Act 2" which is really the end of the *Farandole* from the second *Arlesienne Suite*. The first dance on the fourth side is a portion of the *Pastorale* of the same suite.

Columbia MASTERWORKS*

SIBELIUS

Symphony No. 2, in D Major

At last!—one of the great Sibelius Symphonies, recorded for universal delectation through the enterprise of Columbia. Sibelius as tone poet and musician not only stands alone among creative artists of the northern countries, but is acknowledged one of the greatest living composers. As interpreter of the beautiful folk-music idiom of Finland Sibelius has had no peers. The superb recording of this splendidly individual work was conducted by Robert Kajanus, of Helsingfors, chosen by Sibelius, and accomplished at the instance of the Finnish Government, which chose Columbia for the task.



Columbia Masterworks Set No. 149

SIBELIUS: Symphony No. 2, in D Major, Op. 43.
By Robert Kajanus and Symphony Orchestra.
In 9 parts.
\$7.50 with album.

MOZART

Quintet in G Minor, K. 516

An authority as conservative as Grove's Dictionary says of this masterwork of genius, "The greatest (Quintet) is that in G Minor, in which a mood of spiritual anguish has by the magic of genius been crystallized into a work of immortal beauty". It is acknowledged among the musically elect to have few rivals in the world's chamber music, classic or modern. The impeccable and beguiling artistry of the Léner Quartet and their associate is to be remarked upon as ever.

Columbia Masterworks Set No. 150

MOZART: Quintet in G Minor, K. 516.
By Léner String Quartet and L. D'Oliviera—Viola.
In 8 parts.
\$6.00 with album.

BACH

Brandenburg Concerto No. 6, in B Flat, for Strings



Always a prime favorite with the ever enthusiastic devotees of the incomparable master, this splendid work represents Bach at his mighty best, ranging in style as it does from the beautiful elegy of the slow movement to the dance rhythm of the finale. The recording will well repay the many who are eager to hear it.

Columbia Records Nos. 67842-D—67843-D, \$1.50 each

BACH: Brandenburg Concerto No. 6, in B Flat, for Strings.
By Sir Henry J. Wood and his Symphony Orchestra.
In 4 parts.



"Magic Notes"

Columbia "NEW
PROCESS" Records
Viva-tonal Recording - The Records without Scratch



"Magic Notes"

*Reg. U.S. Pat. Office

Columbia Phonograph Co., Inc., New York City



Victor releases

This Superb Debussy Tone Picture

This Triumphant Violin Concerto

GOOD NEWS indeed! Debussy's lovely, enchanting *La Mer*, played authoritatively . . . and Tschaikowsky's absorbing, but extremely difficult *Concerto in D Major*, performed with incredible beauty and virtuosity . . . are now on Victor Records!

Debussy's orchestral suite, *La Mer*, is at once typical Debussy and unique. Perhaps never has the power of suggestion in music been more effectively used. The result is almost *magical*.

The sub-title is "Sea-Sketches." Even the music lover who has not felt the spell of the vastness of the ocean is fascinated by the atmosphere and strange emotional quality of these records.

You may call it "impressionism," but it is quite different from that method in painting . . . rather "symbolism" . . . a highly realized, subtle, yet primitive mysticism that transcends the limitations of both the painter and the poet.

La Mer avoids accepted means of expression, and it is pointless to attempt description of any of the three movements; each conjures up different images in every listener. The titles are significant, however: "From Dawn 'til Noon," "Sea Spirit of the Waves," and "Dialogue of the Wind and the Sea." You will more than "see" . . . the waves as they sweep into shore, bursting into white froth, and then vanishing

without trace . . . the changing colors of the sky and the shifting reflections below . . . you will be carried on the long swell of Father Ocean, into your own realms of mystery . . .

On each hearing more and more beauty will reveal itself—indefinite, perhaps, but poignantly personal. Here is recording that will never cease to provide unexcelled pleasure.

Piero Coppola and his men give a most graphic, colorful and understanding interpretation of *La Mer*. Don't put off hearing this great Victor Album.

A Tschaikowsky masterpiece . . . and Elman

The Tschaikowsky *Concerto in D Major* now is at your command . . . perpetuated by the artist with whose interpretation the music is most closely associated in the minds of concert goers today . . . *Mischa Elman*.

The work is extremely popular, and many a re-

cital is made far richer by its inclusion . . . But much of its beauty and depth are far beyond the reach of the ordinary concert violinists . . . not to speak of the technical problems involved. For that reason especially, Victor urges you to hear it at its best . . . a significant, restrained and intelligent, though highly emotional composition . . . in this *Musical Masterpiece* recording.

Elman plays it with the London Symphony Orchestra, under the direction of John Barbirolli, a conductor who is earning well-merited laurels in England. It is hard to tell which of the three movements you will like best. The second, in slow tempo, has a special, overwhelming appeal, as Elman plays it, but every measure is a fine experience. There is no doubt that you will want this album in your record collection.

Why not hear these two magnificent offerings at your Victor dealer's today!

SOME RECENT VICTOR RELEASES

Concerto for Violin, in D Major

(Tschaikowsky, Op. 35)

Mischa Elman and the London Symphony Orchestra, conducted by *John Barbirolli*. In Album M-79 (Nos. 8186-8189). AM-79 (Nos. 8190-8193). With Explanatory Booklet. List Price, \$10.00.

La Mer (Debussy) Symphony Orchestra, conducted

by *Piero Coppola*. In Album M-89 (Nos. 9825-9827). AM-89 (Nos. 9828-9830). With Explanatory Booklet. List Price, \$5.00.

Symphony No. 6 in B Minor (Pathétique)

(Tschaikowsky, Op. 74)

Recorded by the Boston Symphony Orchestra under the direction of *Serge Koussevitsky*. In Album M-85 (Nos. 7294-7298). AM-85 (Nos. 7299-7303). List Price, \$10.00.

Symphony No. 1 in B Flat (Schumann, Op. 38)

Frederick Stock and Chicago Symphony Orchestra. In Album M-86 (Nos. 7306-7309). AM-86 (Nos. 7310-7313). With Explanatory Booklet. List Price, \$8.00.

Siegfried (Wagner)

Famous Wagnerian Singers and Orchestras. In Album M-83 (Nos. 9805-9814). AM-83 (9815-9824). With Libretto. List Price, \$15.00.

RCA VICTOR COMPANY, Inc., Camden, N. J.

A Radio Corporation of America Subsidiary

MUSICAL WEST

MUSIC and the DANCE
"WESTWARD THE COURSE OF MUSIC TAKES ITS WAY"

*The Music Magazine of the
Pacific West*

Published Monthly in San Francisco
Covering the Ten Western States
from Canada to Mexico
The biggest Western Circulation of any
Music Magazine

FREDERIC SHIPMAN, Publisher
Hotel Sutter San Francisco

are you interested in
FRENCH RECORDS?

then read:

MACHINES PARLANTES & RADIO

which contains each month complete lists
of the French recordings and interesting
articles on Phonograph, Radio & Talkies.

Annual subscription \$1.50 - Demand for free specimen
to 15 rue de Madrid, Paris (France)

Every Number is a Record Number

The Gramophone

Edited by

Compton Mackenzie

Annual Subscription \$3.50—post free
Send for a free specimen copy

THE GRAMOPHONE
58 FRITH STREET : : LONDON, W1

THE BRITISH MUSICIAN

"The British Musician" (established January, 1926, and able to incorporate the ancient "Musical News" in February 1929) is published monthly from

**53 Barclay Road
Warley Woods - Birmingham, Eng.**

at the rate of 12 cents a copy (15 cents post free) or 1 dollar 80 cents per annum post free). You may have a **Specimen Copy** for 15 cents.

"PHONO-ARTE"

THE BRASILIAN MAGAZINE
OF
MUSIC and PHONOGRAPH

Yearly Foreign Subscription \$2.50

Edited by:

Sergio Alencar Vasconcellos
AND

J. Cruz Cordeiro Filho

Avenida Rio Branco, 112-4° andar
RIO DE JANEIRO BRAZIL

Your knowledge of contemporary music is
incomplete unless you are a reader of

THE CHESTERIAN

"Infinite riches in a little room"

is the apt quotation from Christopher Marlowe used by a subscriber to express his opinion of the magazine.

To the modern musician THE CHESTERIAN does indeed represent **"infinite riches"** by reason of its unique features. Every issue is a veritable mine of interesting information.

Eight numbers are published each year and will be forwarded, as issued, for the nominal subscription of FIVE SHILLINGS.

A specimen number will be sent, post free, on application.

J. & W. CHESTER, Ltd.

11 Great Marlborough Street
London W. 1.
England

FONOS

**The organ of the
Argentine Fono Club**

EDITORIAL COMMITTEE:

Leopoldo Hurtado, Manuel Bettroy, Manuel
Ortiz de Guinea

Yearly Foreign Subscription \$4.00

Viamonte 550—3er Piso

BUENOS AIRES, ARGENTINE REPUBLIC

Wolff gives the expected zestful performance of the overture leaving nothing to be desired, although such light music furnishes him no great opportunities. Weigert fares less well as a conductor than as co-editor of the abridged opera. He succeeds better with the preludes than with the ballet music. The third side is his best while the end of the last dance (fourth side) is taken with an excessive rush. The recording here is partly to blame for it is a trifle muddy and far less effective than on the overture side. One questions the advisability of including a chorus to chant the melody on the fourth side. It does not come off well and it is rather annoying since the orchestration is quite sufficient.

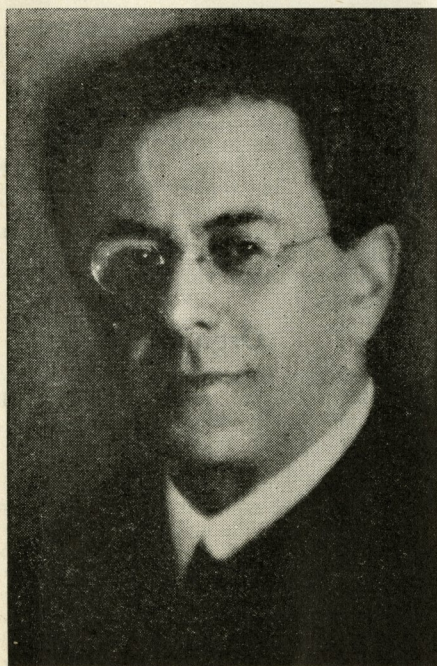
Despite the shortcomings of the last three sides, these two discs serve adequately enough as "fixings" for the *Carmen* feast so kindly furnished to the record buying public by the Brunswick Company.

BEETHOVEN: *Overture to "Egmont,"* op. 84, two parts, played by the PHILHARMONIC ORCHESTRA, BERLIN, conducted by JULIUS PRUEWER. BRUNSWICK 90111 (D12, \$1.50).

Julius Prüewer was born in Vienna in 1874. He studied piano under Rosenthal, theory under Brahms, and conducting under Hans Richter whom he followed to Bayreuth. He has at various times been the operatic conductor at Cologne, Breslau and Weimar.

Prüewer gives us a splendid rendition of this overture, and one which bids fair to become a standard one. After playing through another recording some time ago, I had decided that this melodramatic, at times almost bombastic, music could no longer appeal to me, but now I have been forced to think otherwise. One is really made to feel that the grave introduction is profoundly serious and fraught with the suggestion of tragedy. It is played very slowly and sustainedly, with sure unsentimental firmness. Throughout there is an admirable sense of restraint which is not to the detriment even of the finale. In fact it is in this place, which tends to appear overdramatic and noisy, that Prüewer accomplishes his greatest miracle. He succeeds in recapturing and infusing into it something of the chivalrous and noble spirit—ready to attempt adventure or death—which animates much of romanticism at its best, and its heroes. Prüewer's next release will certainly be one to look to with interest.

The recording is in many places extraordinarily fine, although, in one or two of the *ff* passages, there is evidence of blast from overamplification. The brasses, especially, are recaptured most realistically. A splendid example is the place about twenty-five bars before the final *Allegro con brio*, where the horns, bassoons and clarinets sound alone, fortissimo—beautifully played and accented; it is almost perfectly reproduced.



Julius Pruewer

GLUCK (arr. GEVAERT): *Airs de Ballet* (3 parts), and BACH (arr. L. DAMROSCH): *Gavotte in D* (1 part), played by the NATIONAL SYMPHONY ORCHESTRA conducted by WALTER DAMROSCH. VICTOR 7321-2 (2 D12s, \$1.50 each.)

Part 1. Air and Slaves' Dance from *Iphigenia in Aulis*.

Part 2. Tambourin from *Iphigenia*; Gavotte from *Armide*; Chaconne (commencement) from *Iphigenia*.

Part 3. Conclusion of the Chaconne.

Part 4. Gavotte in D, orchestrated by Leopold Damrosch from Bach's Sonata No. 6 for Violoncello solo.

These discs were reviewed in detail on page 87 of the December 1930 P. M. R., from the original release in the Ninth Educational List. Both the sturdy Bach Gavotte and the delightful Gluck dances are here recorded electrically for the first time, and recorded with sound musicianship and good taste. "The performance by Dr. Damrosch's broadcasting orchestra is warm, bright, and intensely alive. The doctor can still show a clear pair of heels to his far younger colleagues, and nowhere better than in these courtly airs." The discs well deserve the wider public they may find through release in the regular supplement.

DAVORAK: *Slavonic Dance No. 7*, and MASSENET: *Under the Linden Trees* (from "*Scènes Alsaciennes*"), played by the VICTOR CONCERT ORCHESTRA, conducted by ROSARIO BOURDON. VICTOR (Educational List No. 9 36026 (D12, \$1.25).

"Sous les Tilleuls" is the third movement of Massenet's *Scènes Alsaciennes*, a "charming adagietto love-scene where, over a lace-like and ethereal figuration heard on the violins, the violoncello and clarinet exchange vows of eternal devotion." (James Hadley, "Massenet and his Music"). This was the movement omitted from the recent Columbia recordings of the Alsatian Scenes (reviewed on page 424 of the September 1930 issue), and the Massenet enthusiast will find it an excellent complement to the Chagnon discs. The vivacious Slavonic Dance on the other side makes a spirited contrast. Mr. Bourdon begins quietly, bringing out the zestful woodwind timbres, but speedily works up with an exhilarating flourish, a fine rhythmic swing, and a nice feeling for Dvorak's ingenious dynamic contrasts. This is the first electrical recording of the seventh of Dvorak's sixteen Slavonic Dances.

JOSEPH STRAUSS: *Dragon Fly-Mazurka*, Op. 204, and JOHANN STRAUSS: *Thunder and Lightning*, Op. 324, played by the VICTOR CONCERT ORCHESTRA conducted by ROSARIO BOURDON. VICTOR (Educational List No. 9) 22513 (D10, 75c).

Two lighter works by members of the Strauss family. *Thunder and Lightning* is brisk circus music of the type used to accompany equine evolutions; the mazurka has a prim, starched quality, and crisply defined rhythm that adapt it well to elementary ballet work. Both are tossed off with becoming lightness.

DVORAK: *Slavonic Dance*, op. 46, No. 1, and SINDING: *Frühlingsrauschen* (Rustling of Spring), played by ISSAI DOBROWEN and SYMPHONY ORCHESTRA. COLUMBIA G50260-D (D12, \$1.25).

Besides the information supplied on page 169 of the February, 1930 issue, I might mention in connection with Issai Alexandrowich Dobrowen that he was born in Russia in 1893, was conductor at the Great Theatre in Moscow after the Revolution, and has studied under Godowsky. His output consists of compositions in the orchestral, piano and violin fields. He is at present conductor of the San Francisco Symphony Orchestra.

The performance of the popular Slavonic dance is very vigorous, but at times a little heavy. There is a good swing to the more rhythmic theme, but I think that I prefer the reading in quieter middle section. The thrice familiar *Frühlingsrauschen* is presented again in orchestral dress. The pace is a little fast and the general impression is rather unrestrained (perhaps in accord with the music). The brasses have an unpleasant harshness and rasp. R. H. S. P.

(Other orchestral works reviewed in this issue are: Sibelius: 1st and 2nd symphonies, page 114; Stravinski: *Capriccio*, page 121; Delius: *In a Summer Garden* and *A Song Before Sunrise*, page 122; Schmitt: *Salome*, page 123; Debussy: *La Mer*, page 124; Tchaikowsky: Violin concerto, page 124; and Bach: 6th Brandenburg Concerto, page 125. See also the reviews of imported records, page 139.)

INSTRUMENTAL

Piano

DELIUS: *Three Preludes* (Scherzando, Quick, and Con moto), and *Dance for Harpsichord*, played by EVLYN HOWARD-JONES. COLUMBIA 2343-D (D10, 75c).

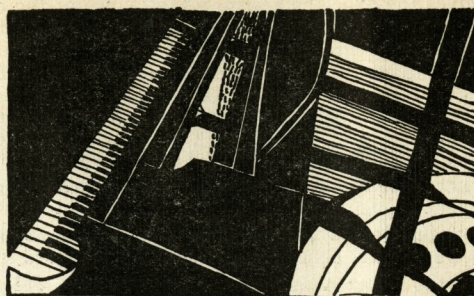
This tiny disc will be a delightful surprise to the Delian chosen. I cannot find any mention of its being released in England, although a companion disc of Delius piano pieces played by Howard-Jones was issued at the time of the festival a year ago. Delius has composed extremely little for the piano (apart from an early—and almost MacDowellian—concerto). As Mr. Reed points out, the greater Delius finds his full voice only in the choral and orchestral canvas of his *Sea Drift*, *The Mass of Life*, and other larger works. The handful of piano pieces are generally dismissed lightly, and in truth they are the slightest of slight miniatures—a page or two or three of music at the most. Four are played on the present ten-inch disc, and four others on the earlier British release. Accordingly the person who is so fortunate as to have the privilege of making Delius' acquaintance for the first time should not turn to these tiny fancies—rather to *The Walk to the Paradise Garden*. On *Hearing the First Cuckoo in Spring*, *In a Summer Garden*, or the viola or 'cello sonatas, all admirably recorded. But those who have already tasted the magic Delian spell will find pure delight here, for although the pieces are scarcely more than glinting sparks from Delius' anvil, left-over scraps of musical thought from his larger works, their source is unmistakable.

The three preludes (the first of which is dedicated to Howard-Jones) date from 1923, the year in which the *Toccata* and *Mazurka and Waltz for a Little Girl* were composed. They are quick graceful tone poems, rising only momentarily to dynamic emphasis. The maestoso bars of the first are not very convincing; more characteristic is the suggested but unrealized climax in the third. Only the superficial hearer will find any genuine kinship with the French impressionistic technique. In the glittering tonal flow and the harmonic idiom they are of course related, but the feeling is wholly un-Gallic, and wholly English. They are—in quicker mood—a reflection of the rhapsodic pastoral wood wind passages at the beginning of *Brigg Fair* of the first *Dance Rhapsody*. The semi-appoggiatura figure of four thirty-second notes that appears on the first beat of several measures in the first prelude is reminiscent of the similar triplet figure used with such telling effect in the 'cello sonata.

The *Dance for Harpsichord* (originally *Harpsichord Piece*) was written for the noted British harpsichordist, Mrs. Gordon Woodhouse, in 1919, and is much more interesting in texture than the prelude. I have a peculiar affection for it, for with *Sea Drift* it first led me to a knowledge of Delius' music. Before the score was published separately I had found the piece reproduced in the musical supplement of a British magazine and still have the well-worn copy I made—probably quite illegally, but with such pleasure. A hearing of the piece as played here with such exquisite grace and insight reveals its kinship in feeling to the quick dances of the *Fitzwilliam Virginal Book*. (Shy, sensitive Delius, of foreign antecedents and residence continues the golden tradition of English music more truly than Holst and Vaughn Williams with the folk material or Elgar—perfectly as the latter typifies the Briton of the turn of the last century.) Less obvious on hearing is the complex harmonic texture, which Prof. George Dyson cites as a happy example of the originality of Delius' thought, consisting "in the way in which he sees the latent possibilities of such chords from an angle of vision which is at once more comprehensive and more subtle than that of tradition."

Evlyn Howard-Jones plays with delicate skill, and more than that—a perfect understanding of the music's most subtle qualities.

R.D.D.



RAVEL: *Jeux d'Eau*, and DEBUSSY: *Feu d'Artifice* (from the second book of *Preludes*), played by MARIA THERESA BRAZEAU. BRUNSWICK 90113 (D12, \$1.50).

Debussy, Ravel, and their followers assiduously cultivated a certain field of piano works, undoubtedly revealing the finest understanding of the instrument since Chopin, and yet tending to achieve a certain monotony of effect. The names are likewise much of a kind: *Jeux d'Eau*, *Reflets dans l'Eau*, *La jardin sous la Pluie*, *Poissons d'or*, and so on, all through the garden and its leaves and pools. Ravel succeeds in escaping the limitations of the impressionistic technique rather more happily than Debussy. The *Jeux d'Eau* is also a "most successful blend of classical form and modern idiom" (F. H. Shera); and for all its onomatopoeic qualities, it is beautifully hung together, harmonically exploiting the major seventh and ninth chords, and formally constructed to the sonata pattern. Miss Brazeau (who records for the Polydor Company in France and about whom I can find no information in American musical encyclopedias) plays the piece facilely, with a good sense of staccato effects, and well-timed climaxes. On the other side of the record dusk has settled on the Debussy-Ravel garden and fireworks illumine the sky: pinwheels, stars, and mauve lights, but mercifully no fire-crackers. The *Feu d'Artifice* calls for an even more scintillant digital facility, but once its shooting stars have been gasped at, familiarity reveals little of the sure substructure of the Ravel work. Miss Brazeau plays it with proper brilliant virtuosity. The recording is very good, and the disc a noteworthy addition to the recorded repertory of impressionistic piano literature.

(My review copy of the disc is mislabelled, attributing both pieces to Ravel.)

DEBUSSY: *Minstrels* and *The Wind in the Plain* (Nos. 12 and 3 from the first book of *Preludes*), played by IGNACE JAN PADEREWSKI. VICTOR 1499 (D10, \$1.50).

It is seldom that Paderewski records the work of a modern composer (Schelling's *Nocturne à Raguze* is the notable exception, and that was presumably a graceful tribute to his former pupil). His association with Polish politics and neurotic nocturnes is so far removed from Debussy's *Minstrels* that this record is a novelty as well as a delight. He plays the witty little piece in a slightly slower tempo than it is usually heard, and it seems to gain in humorous effect. The *Wind in the Plain* is more lyrical, and as exquisitely played here as it is written. This version is interesting in contrast with that of Cortot on the last record of the *Children's Corner* suite. I should like to hear Paderewski in some of the larger Debussy works, for he is refreshingly free from that conscious striving to be esoteric that is the pitfall of so many Debussists.

Organ

VIVALDI-BACH: *Organ Concerto in D minor—Last part, Allegro*, and BACH: *Prelude in E flat minor*, played by ALFRED SITTARD. BRUNSWICK 90113 (D12, \$1.50).

Sittard's series of major organ recordings grows steadily in interest, consolidating the sheer brilliance of the first releases with more solid musical virtues. The choice of selections on the present disc make it one of the most valuable of the entire series. Vivaldi, priest and composer, lived in a day of prolific writers, and hence it is not surprising that he wrote nearly 150 concertos for violin, and many for string groups. Bach used no less than sixteen of Vivaldi's concertos for freshly extended development of his own, from one of which the present movement is taken. Bach took Vivaldi's original work as a basis for study; a subject for the application of his ingenuity and technical resource, rather

than as a model for his own art to follow. One of the violin concertos was developed into a colossal work for four pianos and a quartet of strings (anticipating such "ultra-modern" multiple piano effects as those of Antheil today!). In the work played here Bach has strengthened and enlarged the original, and has expanded and matured forms which in Vivaldi were only implied. Indeed it seems to contain all the essence of Bach's contrapuntal style. The deft Mozartian lightness by which Vivaldi's most characteristic works are recognized is evident here scarcely at all. The Allegro moves swiftly, abounding in repeated patterns, but it is simple in conception. Herr Sittard's playing is extraordinary. I have heard this concerto played by only one other organist, the late Lynnwood Farnum (who unfortunately never recorded), but there is difficulty in comparing the two men, for the German plays on the organ of the Michaelskirche, Hambourg, one of the largest and finest in the world. But even apart from the advantage of this instrument, Sittard achieves an uncanny clarity and ultra-smoothness of the voice weaving.

The Bach Prelude in E flat minor is more pretentious. A sustained pedal point with harmonic excursions and clashes in the upper voices is employed with singular effectiveness. The prelude is for the most part solemn in mood, but intensely complicated in its texture. Sittard plays equally well here, utilizing skillfully the opportunities for contrast afforded by the Michaelskirche organ. As in previous releases of this series, the recording is capable of transmitting the most grandiose effects.

HANDEL (arr. BEST): *Organ Concerto No. 3—Adagio* (2 parts), played by EDOUARD COMMETTE. COLUMBIA 2326-D (D10, 75c.)

English and German organs bore so little resemblance to each other in the eighteenth century that we cannot wonder at the technical differences between the organ compositions of Handel and those of Bach. The pedal-board was not introduced into England before the last of the eighteenth century whereas it had been in use in Germany all during the sixteenth and seventeenth centuries. Handel wrote a great many concertos for organ, as well as for other instruments, and his own performances of them in England occasioned the most hyperbolic ecstasies in the form of poems and other tributes from his contemporaries. One historian says in reference to these works: "Public players on keyed instruments, as well as private, have totally subsisted on these concertos for near thirty years." Evidently Handel must have been a matchless player and must have enchanted his audience with his marvellously beautiful improvisation, for this concerto—although strong healthful music—does not carry us away today. Handel, unlike Bach, often left spaces in his published work to the musical discretion of the improvising performer. I presume that the work of Best in connection with this concerto had partly to do with providing these cadenzas, as well as arranging the orchestral parts for performance on the solo instrument. Best was a distinguished British organist, who, besides editing over twenty volumes of Handel, was an author of note on the art of organ playing; he exerted a marked influence in England on this subject.

Commotte, like Sittard, adds with every new release to the worthy reputation established by his first recordings. The recording is less spacious here, but the performance, while not as sensational, is soundly competent. E. Y. G.

Ancient Instruments

DESTOUCHES (arr. CASADESUS): *Menuet du pays du tendre*, and MARTINI: *Plaisir d'Amour*, played by the HENRI CASADESUS SOCIETY OF ANCIENT INSTRUMENTS (HENRI CASADESUS, Viola d'Amore; MARIUS CASADESUS, Quinton; LUCETTE CASADESUS, Viola da Gamba; MAURICE DEVILLIERS, Bass Viol; REGINA PASTORNY-CASADESUS, Harpsichord and Harpe Luth). COLUMBIA 50262-D (D12, \$1.25).

Father Martini's haunting air finds the nostalgic tones of the viola d'amour an ideal medium. There are a number of other good recordings, most important of which is the vocal version sung by Nina Koshetz, but none fits the music more becomingly than this of Casadesus, with its improvisatory introductory cadenza, and its beautifully drawn melodic line floating above the quiet accompaniment of viols and harpsichord. Are we ever to hear more of Martini's music

besides the *Plaisir d'Amour*? He composed prolifically both for instruments and voices, and was one of the most distinguished theoreticians of the eighteenth century. Destouches lived from 1692 to 1749, a Parisian, who abandoned a military career for that of a musician and from 1728-31—director of the Paris Opéra. He wrote numerous operas and ballets, in one of which Louis XV danced. The present minuet was arranged by Henri Casadesus for a quartet of viols and harpe luth. It is a sturdy dance with abundant swing and go, played here with vigorous spirit.

Pleasant as the music is, it is the musicians and their instruments that give the disc the market interest. Columbia does a fine service in making available to Americans an example of the work of the Société des Instruments Anciens, founded in 1900 by Henri Casadesus, and which has only lately begun to record for the Columbia company in France. The Casadesus group has appeared in concert in this country, once with the Boston Symphony (works by Lerenzi, Borghi, and Asoli). The family of viols is now represented in current use only by the bass viol, which still appears in double bass choirs, although most basses now follow the violin pattern. The viola d'amore is occasionally heard in solo, and is called for in some modern scores (notably Loeffler's *Death of Tintagiles*, where it has an important obbligato rôle). There are seven regular strings played with the bow, and seven more (tuned in unison with the others) which are not directly played, but which vibrate sympathetically, giving the instrument a singularly warm and haunting tone. The quinton is a small five-stringed viol, coming between the viol group proper and the violins. It is not stated whether the instrument used here is a treble or tenor quinton. The three lower strings of the former are the same as the corresponding three of the modern violin, and the three lower strings of the latter are the same as three of the modern viola. The viola da gamba (leg-viol) is so-called because it is held between the knees violoncello fashion. The qualities of the various instruments are better shown in the Destouches minuet where they have greater independence than in the Martini air where the solo viola d'amour is excellently displayed, but where the other instruments are relegated to a subdued accompanying rôle.

Another member of the Casadesus family—a highly distinguished one in French musical circles—is Robert, who has made several solo piano records, also, for Columbia.

Violin

PALMGREN: *Finnish Romance*; HANNIKAINEN: *Linjaalirataat*; and MERIKANTO: *Valse Lente*, played by ARVO HANNIKAINEN, with piano accompaniments. VICTOR (Finnish list) V-4083 (D10, 75c.).

After such formidable names one is prepared for a musical explosion, but instead of that one hears mild and wholly charming little lyrics, of folk song cast, and in the Palmgren piece, a touch of greater depth. Hannikainen plays them with unpretentious competence and a delicacy that is revealed also in his own composition.

String Quartet

MENDELSSOHN (arr. HELD): *Scherzo*, and BIZET: *L'Arlésienne—Adagietto*, played by the MUSICAL ART QUARTET SASCHA JACOBSEN, PAUL BENARD, LOUIS KAUFMAN, and MARIE ROEMAET-ROSANOFF. COLUMBIA 2342-D (D10, 75c.).

The Musical Art Quartet has been steadily gaining an enviable reputation, augmented without doubt by its excellent series of recordings for Columbia, particularly the larger Schubert works of a couple of years ago. It has very pleasant and competent way with slighter pieces, and the present coupling is a neat example of its proficiency and good taste. The Mendelssohn Scherzo is taken with the proper briskness, but cleanly and without forced haste. The Bizet Adagietto, which we have already had from Columbia in a splendid orchestral version conducted by Mengelberg, is played with a refreshingly firm sure touch, carefully avoiding the lushness which would reduce the gentle music to indistinguished sentimentality. The recording is exceedingly good on both sides, and the well-balanced tone is caught with strong, even reasonance. A felicitous example of an introductory string quartet disc. O. C. O.

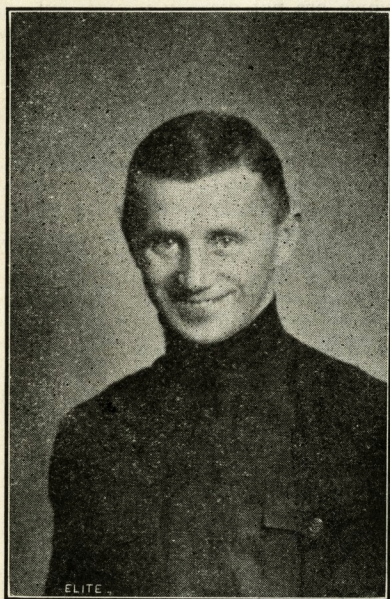
STRING QUINTET

Mozart: *Quintet in G minor* (K. 516), played by the LENER STRING QUARTET with L. D'OLIVIERA, viola. COLUMBIA Masterworks Set 150 (4 D12s, Alb., \$;00).

The acoustical recording of Mozart's great quintet for strings was one of the glories of the earliest Masterworks releases. Now the Leners (with D'Oliviera instead of Hobday as second violist) record it electrically, with the finest skill of modern recording as a setting for the Leners' matchless insight into one of the richest artistic documents in chamber music—or all music.

Prof. Kenneth B. Murdock, author of the "Phonographic Pilgrim's Progress" in the December P. M. R., and a connoisseur of Mozart recordings, (he reviews two Mozart arias elsewhere in this issue), will review this notable album set in detail in the next issue. But no student or admirer of Mozart should delay in hearing the new discs, hailed on their release in England last month as the finest chamber music recording of the year. Columbia deserves the gratitude of every chamber music lover for making so significant a work available (and so promptly) in this country.

CHORAL



Serge Jaroff

REIGENLIED (Dance Song); *Kocakenlied* (Cossack Song); *Barynja, Auf Dem Flüsse Kasanka* (arranged by DOBROWEN), sung by the DON COSSACKS CHOIR, conducted by SERGE SAROFF. COLUMBIA 50264-D (D12, \$1.25).

TSCHESNOKOFF: HERR GEWAHRE, and GRETSCHANINOFF: KORSAKEN-WIEGENLIED sung by the DON COSSACKS CHOIR, conducted by SERGE JAROFF. COLUMBIA 50263-D (D12, \$1.25).

By this time the valiant Cossack Choir and its dynamic, diminutive leader Serge Jaroff will have returned to Europe after one of the most rapid and successful tours ever undertaken by a musical organization in this country, having given 36 concerts in 42 days to unprecedented houses and enthusiasm.

By this time the amusing effect of the conductor passing between two double files of his men at the close of a number, the immediate attack upon entrance, the stunning fortissimi and wraith-like pianissimi which is one of the organization's tours de force and the emotional depths which their singing revealed will have become not only the momentary sensations of the moment but an enduring memory for musical America.

This reviewer felt that the tenor section was a unique feature of the concerts as well as the more customary "intestinal" basses. He also feels that the Columbia records of the choir are the best ever made of a choral organization, although the latest releases are not as interesting musically as those issued earlier. The most effective number of all, the Red Sarafane has yet to be recorded.

The Dance Song makes use again of the solo voice with contrasting choral outbursts while the Cossack Song makes use of extraneous effects such as whistling and imitations of barking dogs. The other numbers follow familiar paths, the Wiegenlied especially being worthy of note. It was a genuine pleasure to have heard these stirring performers before their actual debut, on Columbia records and it is almost with a smile of satisfaction that we view the remarkable way that the American public has risen to them. We'd like to say, "We told you so!"

Il Est Né, Le Divin Enfant and *Les Anges Dans Nos Campagnes*, sung by LES CHANTEURS DE NOTRE-DAME under the direction of M. GUILLAUME PUPUIS, with accompaniment by the organ of Notre-Dame, Montreal, Canada. VICTOR (French list) (V-5106 (D10, 75).

Typical French-Canadian Christmas songs sung with pleasing quality of tone and native appreciation of folk-music. The organ accompaniment enhances the effect of the recording.

Chazkele, and *A Jid Bin Ich*, sung by the CHORAL SOCIETY HASOMIR (unaccompanied) Victor V-9032 (Jewish list) (D10, 75c.)

Two Yiddish choral numbers sung with much verve and spirit. The reproduction is excellent. R. B.

OPERATIC

MOZART: DON GIOVANNI—Act II, *Aria of Donna Anna* and "*Mi Tradi Quell' Alma Ingrata*," sung in German by FELICIE HUNI-MIHACEK, with orchestral accompaniment, conducted by J. HEIDENREICH. BRUNSWICK 90112 (D 12, \$1.50).

This record has appeared for some time in the Polydor catalogue and has been thirsted after by American lovers of Mozart. The Brunswick issue of it should be greeted eagerly. The aria of Donna Anna—"Über alles bleibst du theuer"—immediately precedes the Finale of Act II, and is a lovely and typical piece of Mozart's operatic writing of the more brilliant sort. The other side of the record contains the aria "Mi tradi", or, to use the German words with which it is sung here: "Mich verlässt der Undankbare." Sung by Elvira it occurs either in Act I or Act II according to the score one uses. Mozart added it after the first version of the opera was given, in order to display the virtuosity of one of his singers. It lacks something, therefore, in strict dramatic appropriateness to the characters and plot of *Don Giovanni*, but is in itself a charming and brilliant song. Huni-Mihacek, well-known abroad for her singing of Mozart, performs both arias warmly and richly, and does justice to the music. The accompaniment and the singer balance well in the record—something not always true of operatic recordings but especially essential where Mozart is concerned. There seems to be roughness in the re-production of one or two notes and in one place something perilously like a squeak, but these may be blamed to the recording. In any case they are almost the only blemishes in an admirable record, which deserves a high place among the vocal works issued this year.

K. B. M.

HANDEL: *Ariodante*—*Ai Sen Ti Stringo E Parlo* (I Press Thee to My Bosom), and *Si, Tra I Ceppi* (Yea, Mid Chains), sung in Italian by ALEXANDER KIPNIS with piano accompaniments by ARTHUR BERGH. COLUMBIA 50261-D (D12, \$1.25).

The success of the Columbia Company's recent excursions into old Italian music has, no doubt, prompted this latest release by this famous basso whose own records have found so warm a welcome. He is from an interpretative standpoint, not at his best in these numbers although he is in splendid voice. They are interesting examples of Handelian song, however, and as such are a worthy addition to the library of any true phonophile.

VERDI: *Trovatore*—*Per Me Ora Fatale* (This Passion that Inspires Me), and WOLF-FERRARI—*Gioielli Della Madonna—Serenata* sung by GIUSEPPE DE LUCA with the METROPOLITAN OPERA HOUSE CHORUS AND ORCHESTRA. GIULIO SETTI, Conductor. VICTOR 3055 (D10, \$2.00.)

The veteran baritone is again incomparable in two well-known excerpts. The freshness of his voice, the authority of his interpretation and the superb sense of style which have been salient factors in his success are all in evidence here. It is possible to complain at the selections themselves although

the serenade has never been over-sung. The chorus forms an excellent background for the singer especially in the *Trovatore* number, and is excellently subordinated, and, in turn, the orchestra itself, plays an unusually effective accompaniment under the skilled direction of Giulio Setti.

DIE WALKÜRE—*Bruennhildes Bitte* and *Ho-ya-to-ho*, sung in German by MARIE JERITZA, with orchestral accompaniments. VICTOR 7268 (D12, \$2.00.)

This disc was recently given special release in San Francisco in connection with the appearance of Jeritza in the role of Brünnhilde with the San Francisco Opera Company. Her interpretation of the *Battle Cry* is certainly unhackneyed. Its dramatic aspect is surely that to be singled for comment, for tonal qualities are thrown completely overboard. In Brünnhilde's appeal to Wotan the absence of emotional warmth and sincerity of feeling divorces the music from its usual moving force. There is so much that Mme. Jeritza does splendidly, and which no other diva can do, that it seems a pity to expend her talents on such uncharacteristic performances.

STRAUSS: *Salome*—*Salome with the Head of Jokanaan*, sung in German by Göta Ljunberg and the Berlin State Opera Orchestra, conducted by Dr. Leo Blech VICTOR 9786 (D12, \$1.50). (References to the Fürstner score).

The first performance of this notorious opera was at the Royal Opera Dresden, on December 9, 1905. Twenty years later this acrid music still has the power to burn, to shriek, to exult the senses. All the Schönberg, Copland school of dissonance fails to change the reactions to any great extent. The noted Stockholm diva rises triumphantly to the task set before her, with, however, varying results. The orchestral fabric, is, of course, so dense that the thread of voice has at all times a valiant struggle to be heard. The present recording begins immediately after the executioner holds out the head of the prophet to the princess (just before section 314 in the score). This is a cut (from 326-9) which does not destroy the continuity of the scene which leads to the end of side one (with section 332).

The second side (beginning with 333) is far more interesting musically as the theme of Ecstasy occurs as the princess recalls the body of the prophet, varied in turn by the motives of Longing Prophecy and Charm with the significant return of the Jokanaan theme. Another cut (section 338) leads to a restatement of the motives of the Kiss and the Dance. The only large elision now takes place (from 349-359). Salome screams out in lustful satisfaction! The record ends with the chord upon which the moon covers Salomé with light. Herod commands her death and the curtain closes on the dying phrases of the Enticement theme.

The orchestra under Dr. Leo Blech performs its part in the unheard of demands which the composer makes, with the utmost virtuosity and it is a striking tribute to the new reproducing methods that they are able to cope so splendidly with the colossal instrumental scheme of the composer.

The opera is being revived this year in San Francisco to give Maria Jeritza an opportunity to appear in the title role, one of her most famous achievements, which should suit her vocal style well. Surely the time is also ripe for the work to be brought back to the Metropolitan.

R. B.

SONGS

BACH: *Birthday Cantata for August III*—"Hark to the Soft Chorus of Flutes," and **GLUCK**: *O Del Mio Dolce Ardor*, sung by HEDWIG VON DEBICKA, with accompaniment by the STATE OPERA ORCHESTRA, BERLIN, conducted by JULIUS PRUEWER, in the Bach air, and pianoforte accompaniment by JULIUS PRUEWER in the Gluck air. BRUNSWICK 90109 (D12, \$1.50).

I am afraid that I have not done my conscientious duty as a reviewer with this record. Since it first came into my hands I have intended to listen to it very analytically, to delve in library files for information on Bach's Birthday Cantata for August III and for the source of the Gluck aria. The studio dictionaries of music and musicians contain no mention of Hedwig von Debicka, yet no doubt the current edition of some German lexicon would include information on her. But I am unashamedly uninterested in biographical and historical details as far as this particular disc is concerned:

It is too abundantly sufficient unto itself. On rare occasions the mysterious genii of recording apparatus, wax, amplifying tubes, and electro-plating achieve an unaccountable perfection of co-ordination, which in combination with a superb voice and immaculate musicianship produce a record that stands apart and incomparable in the phonographic literature. There were such records even in acoustical days. Since the electrical era we have had examples from Nina Koshetz (a Borodin aria), Barbara Kemp (the Marschallin's monologue from *Der Rosenkavalier*), Lotte Schoene (Mozart arias), Elisabeth Schumann (Bach arias), Emmy Bettendorf (a solo passage in the Easter Hymn from *Cavalleria Rusticana*), and perhaps a few others. The two arias sung by Hedwig von Debicka on the Brunswick disc being played as I write belongs to this matchless group. Like them it is as incomparable with other records as they are with each other. Yet it certainly is in no wise inferior in any way to their very finest qualities. Here is the ideal in recording singing—darkly cool, passionless, yet suffused with feeling, caught by the microphone with thrilling spaciousness. To my mind such a record is more satisfying, more exciting in the purest musical sense, than any "actual" performance could hope to be. It is an accident perhaps, but what a glorious one! And so much more reason for not missing an unparalleled musical experience. There is no one, no matter how blunted or undeveloped his sensibilities may be, who will not be profoundly moved by this record. It embodies all the musical and phonographic virtues. Intentionally to deny oneself the experience of hearing it is a species of musical suicide.

R. D. D.

GRIEG: *Solveig's Song*, and **FRANCK**: *Le Mariage des Roses*, sung in French with piano accompaniment, by ANDREE MARILLIET. COLUMBIA 2325-D (D10, 75c.)

One of the great French composer's least consequential songs and a thrice familiar Grieg number sung by one of the newer sopranos of the Paris Opera. Not outstanding in any way, but a pleasing interpretation and voice.

HAYDN: *My Mother Bids Me Bind My Hair*, and **ARNE**: *The Lass With The Delicate Air*, sung in English by ANNA CASE with piano accompaniments by CARROLL HOLLISTER. COLUMBIA 2341-D (D10, 75c.)

It is a pleasure to welcome another recording by Miss Case, in this instance two thrice familiar soprano arias that have formed a part of the repertoire of countless singers. There are the familiar felicities of style and voice and those who have become acquainted with this estimable soprano through her recent Columbia recordings will not need to be urged to hear the above numbers. It is also pleasant to note that the singer's accompanist is Carroll Hollister who has scarcely deserved anonymity in the past.

SCHIPA: *I Shall Return*, and **DONALDSON**: *When You're In Love*, sung in English by TITO SCHIPA, with orchestral accompaniments. VICTOR 1479 (D10, \$1.50.)

One of the finest operatic talents essays the field of the popular song (an overture to possible talkie performances?). Schipa's own song is of considerably more interest than the average example of the type to which it is drawn, but Walter Donaldson's *When You're in Love* scarcely warrants celebrity attention. Schipa's tone qualities are slightly forced in places, and the orchestral accompaniment not well balanced to the voice.

HANNAKAINEN—*Aidin Silmät* (Mother's Eyes) and *Ruusu Pieni* (Little Rose), sung in Norwegian by HANNA GRANFELT, with orchestral accompaniments. VICTOR (Scandinavian list) (D10, 75c.)

Two Norwegian "heart-songs" sung with requisite effect by a soprano of charming attainments. Searches after vocal novelties will be well rewarded by hearing this release.

NIETO: *El Barbero de Sevilla*, and **MARQUES**: *El Anillo de Hierro*, sung in Spanish by MARGARITA CUETO, with orchestra under the direction of Ed. VIGILY ROBLES. VICTOR (Mexican list) 90010 (D12, \$1.25.)

All lovers of the music of Latin America should hear this disk. I do not know who the soprano is nor am I cognizant of the music itself, but I enjoyed both thoroughly. The voice is colorful, with florid tendencies, capable at times of dramatic intensity, and I should say of giving a vivid picture of the subject of the songs. The orchestra, too, radiates a warmth of expression which is a joy to hear.

R.B.

POPULAR

Instrumentals

The instrumental field is not overcrowded this month, with only three artists joining the indefatigable Hawaiians—*Palakiko and Paaluh*. Their contribution is a coupling of the Kalima Waltz and Kahala March on Brunswick 4956, but more interesting than their steel guitar work is the attractive playing of *Hurley Kaylor*, making his disc debut in piano versions of such agreeably catchy tunes of the moment as *I'm Yours* and *If I Could Be With You One Hour Tonight* (Victor 22570). The technique is that of orthodox movie and dance pianism, but Kaylor is pleasingly unpretentious and ingenious in his arrangements and performances. His work should find favor. From the Spanish lists comes *C. Ludlow* in violin solo versions of *Estrellita* and *Mi Viejo Amor*, played *molto lento*, *molto espressivo* (Brunswick 41174); and from the Race lists comes *Jelly-Roll Morton* in intricately devised piano solos—*Pep* and *Frances* (Victor V-38627), played with gusto and rich in catchy phrases and cross rhythms.

Starred Warblers

The vocal lists are also pretty thin, and it is not difficult to single out one disc from each company's output for special mention. *Ethel Waters* leads the group without great difficulty with a magnificently gusty version of *I Got Rhythm*—one of her best recordings—coupled with an intense but somewhat affected performance of *Three Little Words* (Columbia 2346-D). *Nick Lucas* does rather better with *Three Little Words* (Brunswick 4959); his version is dapper, warm, yet not too sentimentalized. The coupling—*Wasting My Love on You*—is less effective; but Lucas is at his best again in *Maybe It's Love* and a rather teary version of *I'm Yours*, on Brunswick 4960. Okeh's best is *Segar Ellis* *What's the Use* and *If I Could Be With You* (41452), cleverly treated in a rhythmical slightly blue style, reminiscent of his fine piano solo work. He is much less effective in his unpolished performances of *Body and Soul* and *Sweet Jennie Lee* on Okeh 41470. For Victor the *National Cavaliers* strut their best wares in a very neat recording of *Here Comes the Sun* and *Sing*, done with good fresh vigor and briskness, smoothly turned, but not sentimentalized (22559).

Miscellaneous Voices of Song

BRUNSWICK: *Marian Harris* is well below her usual standard in a very tearful *He's Not Worth Your Tears*, but *My Man* from *Caroline* is done with a fine robust lilt worthy of her best moments (4972). *Belle Baker* is as big-voiced as ever, but extremely affected in her version of *Laughing at Life* and *Sweetheart of My Student Days* (4962); *Chester Gaylord* enlivens *I'll Be Blue* and *What's the Use?* with a well-handled rhythmic manner and an avoidance of ultra-sentimentality (4928); *Frank Marvin* is extremely well-recorded in rather metallic but high spirited swinging performances of *My Baby Just Cares for Me* and *You're Simply Delish* (4949); *Cotton and Morpheus* have good material for their characteristic combination of song and blackface wisecracking in *Never Swat a Fly* and *It's a Great Life* (4951) and *Freddie Rose* has suitably bland fare in *Bye Bye Blues* and *With Pleasure* (4929).

COLUMBIA: *Lee Morse's* voice is invariably well-recorded, but surely never better than in *Wasting My Love on You* and *Loving You* (2333-D). The performances themselves are characteristic, but not as charming as some of her Southern styled songs. *Art Gillham* monthly plunges deeper into sheer bathos: *Passing Time With Me* and *When They Changed My Name* to a Number (2331-D) will certainly satisfy the taste of the seeker for unadulterated sentimentality. *Roy Evans* sings more spiritedly, with considerable yodeling and a good deal of rough zest in *It's an Old Spanish Custom* in the *Moonlight* and *I'm tickled Pink* with a *Blue-Eyed Baby* (2338-D).

OKEH: Besides *Segar Ellis's* two releases, the only other vocal is the *Three Boswell Sisters's* coupling *Don't Tell Her* and *I'd Like to Make Your Happy*, whispered harmonizations of the conventional trio type.

Southern

The best sketches are the *Country Fair* by *Herschel Brown* and his *Boys* on Okeh 45494 (*Hootchie Cootchie* dancers and other midway attractions discussed with incidental music), and *Parts 11* and *12* of the popular series, *Corn Licker Still* in Georgia, by *McMichen, Puckett, Tanner*, et al, on Columbia 15618-D. The best instrumental discs are *Chuck Darling's* sizzling harmonica solos, *Harmonica Rag* and *Blowin' the Blues*, on Victor V-40330, and the *Kessinger Brothers's* fast fiddle and guitar work in *Little Brown Jug* and *Polka Four* on Brunswick 468. Of the old time balladists I single out the *Black Brothers* in very tragic versions of *No Christmas Times for Poor Little Nell* and *Where Will You Be Next New Year's Day?* (Okeh 45493); *McFarland and Gardner* in sweetly sad versions of *Carry Me Back to Old Virginny* and *Home Sweet Home* (Brunswick 475); the *McCravy Brothers* looking toward the promised land in *No More Dying* and *The Better Home* (Columbia 15617-D); and *Alfred G. Karnes* in *Called to the Foreign Field* and *Do Not Wait Till I'm Laid 'Neath the Clay* (Victor V-40327). In livelier vein are *Frankie Marvin's* *I'm Just a Gambler* and *Hobo Bill's Last Ride* (Brunswick 474); *Jimmie Rodger's* *Gambler's Blues* and *Pistol Packin' Papa* (Victor 22554); *Hoke Rice* and his boys in very peppy versions of the *Wabash Blues* and *Put On Your Old Grey Bonnet* (Brunswick 473); and the *Fox Chasers* in gay breakdowns *Forked Deer* and *Eighth of January* (Okeh 45496).

Race

The "Race" output is best characterized this month by adding a "y". *Edith Wilson* starts off with the hit from the current "Blackbirds"—*My Handy Man Ain't Handy Any More* (Victor V-38624); *Ethel Walters* (making a welcome return to her most effective field) archly sings a very roguish blues-monologue—*I Like the Way He Does It* (Columbia 14565); while *Butterbeans and Susie* transgress even more elastic limits of good taste in their *Elevator Papa—Switchboard Mama* (Okeh).

The Smith Sisters are both represented this month: *Bessie* in sad, big voiced versions of *Hot Springs Blues* and *Lookin' for My Man Blues* (Columbia 14569-D), and *Clara* in intimate dialogues with *Tommy Jordan*, *What Makes You Act Like That* and *You're Getting Old on Your Job* (Columbia 14568-D). Victor features choruses—the *Pace Jubilee Singers* with *Hattie Parker* in intensely heartfelt versions of *What Are They Doing in Heaven Today* and *Jesus is a Rock in a Weary Land* (V-38631), and the *Memphis Pullman Porters' Chorus* in unpolished performances of *There's Joy in That Land* and *Somebody's Knocking at Your Door* (V-38626). The Okeh list is topped by *Lonnie Johnson and Violet Green* in saucy duets—*You Had Too Much* and *Don't Wear It Out* (8839), and the Brunswick list by *Spider Carter* in a lamenting *Dry Spell Blues*, coupled with *Ell-Zee Floyd's* *Show Bound Blues* (7181).



DANCE

The Admirable Lombardos

Guy Lombardo and his brothers and their *Royal Canadians* have long assumed the ranking of one of the top-notch dance orchestras, and their fans' demand for a twelve-inch recording is at last satisfied. According to a press report, this disc of the *St. Louis Blues* (coupled with a *Stephen Foster Medley* on Columbia 50256-D) was issued in response to a petition from readers of the *Buffalo Times*, whose columnist, *James G. Crossley*, ran a coupon "We want *Guy Lombardo's* Orchestra to make a twelve-inch record of the *St. Louis Blues*." Several thousand of the coupons were filled in by Lombardo's big *Buffalo* following, and the Columbia Company promptly gave Lombardo the job of making the disc. It should go big not only in *Buffalo*, for it is one of the finest performances of the *St. Louis Blues* available on records,

featuring in particular a magnificently long-held trumpet by Carmen Lombardo that surely is not to be beaten for sheer endurance. The vocal chorus is also excellent. The Foster Medley on the reverse reveals the band's deservedly admired tone qualities. The arrangements are unpretentious, warmly turned, and wholly attractive. The disc is thoroughly entitled to join the ranks of best-sellers. Lombardo's other release for the month is a ten-inch coupling of *My Love for You* and *You're Driving Me Crazy* (Columbia 2335-D), easy-going fox trot performances, extremely well-recorded, giving fine open exposition of the orchestra's warm tone, some very meritorious muted trumpet playing in particular.

Spanish Sauces

The cycle completes itself. Clever listeners have pointed out the debt Ravel's *Boléro* owes to a dance piece—the famous Valencia. Now the *Boléro* itself returns to the dance orchestra, via a fox trot arrangement by Salinger and Shilkret. *Shilkret's Victor* orchestra plays it on Victor 22571. The experiment is interesting, but a good deal of the tune's best qualities have not been held over. I liked better *La Seducción* on the other side—a very catchy and lithesome tango, deftly played. The rumba craze begun by *Don Apazín's* memorable record of the Peanut Vendor, will be continued by Lecuona's fine *Siboney* played by the *Anglo-Persians* on Brunswick 4954. The percussive effects and instrumental colors are very neatly handled, and the piece is an attractive one. Madrid, on the other side, is a march-like tune on the style of *On the Riviera*, and far less striking.

Horseplay

Johnny Johnson is responsible for as amusing a dance record—in a rather rowdy way—as any I have heard for many months. Chorusser *Harry MacDaniel* is the star, and his bumptious and tongue-twisting recital of his search for Mr. Burnside is a veritable tour de force. The orchestra's part is gaily handled too (Victor 22564). *Ted Weems* provides a well-matched coupling. The *One Man Band* (apparently encompassing all the merits of Harmonica Marry, Piccolo Pete, and such maestri). Here again the vocal choruses and the instrumental solos are extremely well-turned. The *Six Jumping Jacks* are renowned for the rough and ready humor with which they enliven their fox trots, and the current take off on the old sob ballad, *Don't Send My Boy to Prison*—with its mock bathos set to exceedingly peppy dance rhythms, and its ingenious and witty effects—is easily one of their best discs (Brunswick 4946). Football Freddie—on the other side—is jaunty, but less distinctive, as is the Jack's peppery coupling of *You're Simple Delish* and *It's a Great Life* (49481).

Southern Flavors

The Victor Southern series gives release to *Kay Kayser's* orchestra's attractive versions of *Hark the Sound of Tar Heel Voices* and *Collegiate Fanny* (V-40258—excellent for tapping), while Brunswick issues *Hal Kemp's* two-part recording of a Medley of Southern College songs, well put together and well-played (4958). The identification of each song is to be commended. *Kemp* plays with a strong Southern twang in *She Loves Me Just the Same*—an amusing piece about the ability of a hill billy romeo to hold his girl friend against the attractions of big city matinee idols. The instrumental effects are frequently very interesting; the harmonica playing especially. The coupling is a high spirited performance of *Fraternity Blues* (Brunswick 4988).

The Cream

BRUNSWICK: *Red Nichols'* orthodox dance performances are now to be distinguished from the hot playing of his *Five Pennies* by attributing the straight discs to the more formally named "Loring ('Red') Nichols; a nice distinction. *Loring Nichols* is to be heard this month in a fine hot-blooded performance of *I Got Rhythm*, coupled with a sentimentalized, less interesting version of *Embraceable You* (4957). (*Red Nichols* and *His Pennies'* release is reviewed among the hot discs). *Tom Clines* and *Tom Gerun* maintain their reputation for enlivening even inherently bland material; the former

with sprightly and highly danceable versions of *What's the Use?* and *Passing Time* (4941), and the latter with a spirited but not too violent *Cheerful Little Earful* and a smooth but irresistible performance of *My Love For You* (4971). *Nick Lucas* makes his debut in the dance field with two performances by his own crooning Troubadours—a rather mild *I Miss a Little Miss*, and a more distinctive *You're Driving Me Crazy* (4987)—both with Nick's own chorussing and guitar work of course. *Jacques Renard* and the *Regent Club* share sides of 4975 in hits from "Viennese Nights"—*I Bring a Love Song*, done sweetly and smartly by Renard, and the *Regent Club's You Will Remember Vienna*.

COLUMBIA: *Mickie Alpert* (making his debut, I believe) plays extremely dapper and delicate versions of two attractive pieces, *We're Friends Again* and *Hurt* (2344-D). *Ted Lewis* is his old self in the choruses of *Somebody Stole My Gal*, although his pathos is rather incongruous with the bright and chipper orchestral playing. The coupling is a welcome revival of *Someday Sweetheart*, done in slow and coolly sweet fashion, with a typical Lewis chorus (2336-D). *Fred Rich* displays more vigor than is his wont in a fine coupling of *I Got Rhythm* and *Embraceable You*, both done with high spirit and a strong rhythmic pull (2328-D). The *Ipana Troubadours* are also to be included among the top lists for their very deftly turned *Blue Again*, coupled with a bland and less individual *Button Up Your Heart* (2340-D).

OKEH: *The Travelers* run counter to the widely accepted traditions of polished dance performances in their rough and ready versions of *I Can't Make a Man and Fine and Dandy* (41471), but their rousing energy and rhythmic gusto is quite refreshing. *Harold Lem* does more restrained but still lively playing in *I Got Rhythm* and *My Love For You* (41465), while *Bud Blue* is rather lacking in necessary animation in his otherwise pleasantly songful performances of *I'll Be Blue* and *Someone Sang a Sweeter Song* (41466).

VICTOR: *Leonard Joy's All String Orchestra* playing *Us and Company* is the Victor dance record of the month: a sprightly piece with rather amusing words, coupled with a lusher version of *I'll Still Belong to You* (22569). I like better, however, *McKinney's Cotton Pickers* in their robust, full-voiced *Never Swat a Fly* and a smooth *Laughing at Life* (23020). The *Cotton Pickers* have been coming up marvellously lately, and small wonder, for such records as theirs of *Okay Baby!* will surely be ranked with the year's best. The present disc is to be ranked with the ballroom dance group rather than with the out-and-out hot jazz, but it is plentifully warm, and the clever orchestration allows some apt opportunities for the celesta to star. *Bert Lown* demonstrates his familiar merits of smooth, well-varied tone in *The Penalty of Love*, but his coupling, *Loving You the Way I do*, is surprising bright and clear and vivacious (22568). His orchestra is one to be watched. *Leo Reisman* has characteristic fare in the hits from "Viennese Nights" (22512): both pieces flow nicely, but one might ask for more animation.

HOT JAZZ

The Duke

For all the fact that *Ellington* has become too popular and too busy to do his best work at all times, the Duke still has an occasional disc up his sleeve that is not only quite unbeatable, but is a genuine musical (not mere jazzical) achievement. His *Jungle Band's* coupling of *Dreamy Blues* and *Runnin' Wild*, on Brunswick 4952, is one of these works. *Runnin' Wild* is one of the finest dance tunes ever written (as Gilbert Seldes and many another has testified) and *Ellington's* version is done with an abandon as magnificent as that of the music itself. But the *Dreamy Blues*, one of *Ellington's* own compositions, is the real musical achievement. It is a poignantly restrained and nostalgic piece with glorious melodic endowment and scoring that even Ravel and Stravinski might envy. Indeed it actually recalls those hushed muted trumpets of the beginning of the second part of the "Rite of Spring." The very same piece is played again under the name *Mood Indigo* by the *Harlem Footwarmers* on Okeh 8840. Despite the change of name in both title and orchestra, the performance sounds exactly the same, although the Okeh recording is less brilliant, departing somewhat from the splendid authenticity of tone color reproduction

in the Brunswick disc, but possibly adding a little to the restrained atmospheric qualities of the piece. The coupling here is a lugubrious, slow, bewailing piece of considerable interest (it is also by Ellington), but by no means as striking as the Mood Indigo, alias Dreamy Blues. Is Ellington's band also the *Harlem Music Masters*? Their performance of Ring Dem Bells (Okeh 41468) is very closely akin to that of Ellington in his splendid Victor version of the same piece. Again the jaunty flow, fine coloring and wa-wa work calls for emphatic phrase. (The coupling is provided by Louis Armstrong and his *Sebastian New Cotton Club Orchestra* in a version of Body and Soul that contrasts refreshingly with the average performances, and which is played and sung with far more genuine feeling and force.) Ellington's current Victor disc (23022) is one of his virtuoso feats. Old Man Blues is a grand rollicking tune, played to a standstill by the entire band, with the Duke's piano well ahead. Jungle Nights in Harlem contains some more amazing piano and orchestral effects (Rimsky-Korsakow would rub his ears on hearing some of the tone colors here!) Note the parabolic flights in particular. Fantastic music, astoundingly played.

Various Negro Bands

Armstrong is heard again on Okeh 41463, with both sides to himself, playing You're Lucky to Me and Memories of You. The former performance is one of Armstrong's few less interesting ones, but Memories of You with its heartfelt trumpeting and singing is characteristic. The Okeh lists are also the source of a Clarence Williams disc, whereon that indefatigable musician leads his Washboard Band in a jaunty Lovin' and a singular but almost interminable Papa De-Da-Da, enlivened by some virtuoso legerdemain upon the washboards. Brunswick allots two discs to Andy Kirk. He takes his *Twelve Clouds of Joy* to Travelling That Rocky Road and Honey Just for You (4981), but except for the nice swing and trumpet obligatos, the performances are not up to his best standards. The *Seven Little Clouds of Joy* are heard to better effect on 7180 in that catchy hit, You Rascal You, and Gettin' Off a Mess, both distinguished by some very fine pianoing. Columbia brings back Fletcher Henderson in a very welcome return, playing an intensely spirited, fast and furious Chinatown My Chinatown, and a rudely vigorous Somebody Loves Me (2329-D); the vocal chorus is noteworthy. Clarence Williams is heard from again via Victor's Race lists, playing a very slow, poignantly melodic I'm Not Worrying and an amusingly cross rhythmized, pattern piece, Touch-Down (V-38630).

Two White Hot Bands

Only two of the paler faced orchestras cultivating the steamy side of jazz are represented this month: *Nichols' Pennies* and *Joe Venuti's* orchestra. The former group does some of its best work in months with By the Shalimar—a slow, genuinely exotic piece, with a haunting tune and a gloriously free melodic line: a grand performance. The coupling is a rollicking Sweet Georgia Brown, featuring a fleet piano solo (Brunswick 4944). Venuti plays Wasting My Love On You in smooth, catchy fashion—a nice dance piece and well-mated to *Bix Biederbecke's* similarly attractive Deep Down South, with its felicitous percussive effects (Victor 23018). But it is only with his own *Blue Four* that Venuti struts his real stuff, bringing back his and Eddie Lang's old Okeh hit. The Wild Dog, and a new Really Blue (Victor 23021). The Wild Dog is a energetic rousing piece, taken with great speed and zest, and Really Blue, despite its title, is likewise gay. The fiddling (such harmonics!) and guitaring need no recommendation to Venuti and Lang's admirers.

Victor Red Hot List

The Victor Red Hot Dance Tune List contains the Venuti discs mentioned above, the Ellington Old Man Blues and Jungle Nights in Harlem reviewed under "The Duke," and the McKinney Never Swat a Fly and Laughing at Life reviewed among the ballroom dance recordings. In addition there are releases from Jelly-Roll Morton and Bennie Moten. The former plays a good humored That'll Never Do and a singular, very sad Fickle Fay Creep, featuring some fine trumpet and tuba work (23019); and Moten plays far less distinctive versions of Liza Lee and Get Going.

RUFUS.

FOREIGN

INTERNATIONAL. Most important is the repressing of Dr. Weissmann's Parlophone recording of Mozart's *Kleine Nachtmusik* on Columbia G-55227-F and G-55228-F (2 D12s, \$1.25 each, reviewed under "Orchestral"). The *Grand Salon Orchestra*, conducted by H. Schmalstich, plays energetic, but rather coarse versions of Ziehrer's Viennese Maidens Waltz and Zeller's Adam Waltz on Victor V-50029. Brunswick contribution is John Wilfahrt's *Concertina Orchestra* in At the Mill and Dudes' March, played with considerable verve and peppered with wild shouts. For novelty there are amusing street organ performances of La Paloma and O Sole Mio, powerfully recorded on Victor V-59.

FRENCH. The inimitable Chevalier may be heard in the French versions of his hits from "Playboy of Paris" "Le Petit Cafe" in the Paris version—Mon Ideal and Dans la Vie quand on tient le Coup ("It's a Great Life"!), on Victor 22549. Paris music hall singers are represented on Columbia 34269-F (*Doc Gilles Amiot* du Matou-Botté in Szule's Paris and Barnabe). Victor V-5517 (*René Marchais*), and V-5523 (*M. Wolff* de l'Eldorado).

GERMAN. Schmalstich and the *Grand Salon Orchestra* are heard again in Waldemann's Hold Blum' der Männertreu and Darras' Aus schöner Jugendzeit, both featuring very sentimental vocal solos by Herr Pechner (Victor V-56059); Emil Velasco plays neat organ versions of Schön ist die Jugend, Du du liegst tuir im Herzen, etc. (Columbia 5201-F); the popular current hit—Zwei Herzen im 3/4 Takt is now out in a very vigorously recorded Berlin street organ solo (Victor V-6094); and Harry Steier, with the Parlophone Chorus and Orchestra sings a very bombastic Der Soldat hat eine Säbel, and a heavily sentimental Waldeslust (Columbia G-5199-F).

HUNGARIAN. There are vocals by Laszlo Imre (Columbia 10242-F) and Pallo Imre (Victor V-11057), both with gypsy orchestras and both very interesting. The *Bura Sandor* orchestra of Budapest plays alone on Victor V-11055; the performances are very emotional, but full of curious instrumental effects.

ITALIAN. Mention goes to Brunswick's three releases from the *Banda Marranzini* (58221-3), Columbia *Banda Italiana* in military marches on 14626-F, Victor specially labelled records of the Marcia Reale and Inno di Garibaldi played without great animation by *Creatore's Band* (V-12167) and the spirited potpourri of Neapolitan songs played by the *Banda Rossi* (V-62018). Of more than usual interest is *Eugenio Cibelii's* simple and moving singing (in Latin) of three Megliocco songs—O Salutaris, Tantum Ergo, and Ave Maria (V-12162), and the *Fratelli Bruzzese* in Zampogna and Cornamusa duets on V-12159. A Zampogna is a bag-pipe or shawm; a Cornamusa or Cornemuse is also a type of bag-pipe, "popular with the peasantry of France and Flanders, as well as parts of Italy" (Pratt).

PHILIPPINE. Cecilio Joaquin and Mary Farber sing vocal duets on Columbia 4273-F, and Pedro Reo Edralin sings an Ilocana love song and Philippine Blues on 4201-F.

PORTO-RICAN. The Flores ensemble sings boleros and songs on Brunswick 41115 and 41117. Victor releases five records from its export lists. The *Grupo Indiano*, and *Canario* and his company are featured. Okeh's stars, *Los Jardineros* are heard on Okeh 14014-6, etc.

RUSSIAN-UKRAINIAN. The orchestra of M. Webera playing fox trot and tango by Strock proves to be our old friend Marek Weber gone Russian in very catchy and deft performances (Victor V-21055). The *Krestyanskyj* orchestra plays very spirited polkas on Columbia 20241-F, and Elena Horwatt sings lively versions of Solvej and Ras Dwa Tri—the latter sounding very much like Hinky Dinky Parlay-Vous embroidered with Coassack shouts (Victor V-21049).

SPANISH-MEXICAN. A fine twelve-inch recording by *Margarita Cueto* is reviewed elsewhere under "Songs." Other discs of special interest are Luis Yance's guitar solos—Granadinas and Fandanguillo—on Brunswick 41198; the *Banda Municipal's* songful performances of Sobre las Olas and Las Mananlas (Brunswick 41153); energetic dances by the *Orquesta Concertina* on Okeh 16757; a vocal arrangement of Granados' popular Spanish Dance sung by *Conchita Piquer* on Victor 30110—coupled with a very sprightly Por la Celosia; and a graceful duet—Lara's Despierta: Clave Bolero, a hunting tune—sung by Cueto and Arvizui on Victor 46982.

S. F.

New European Releases

Orchestral

Wagner: Siegfried Idyll, Bruno Walter—Symphony orch.
Auber: Fra Diavolo overt., Molajoli—Milan Symphony.
(English Columbia)

Hänsel und Gretel—Gingerbread Waltz and Witches' Ride,
Schmalstich—Berlin S. O. H. orch.
Hely—Hutchinson: Carol Symphony—Noël Fantasy, Hutchin-
son—Royal Opera orch.
Lohengrin—Prelude Act 3, and Ride of Valykyries, Coates—
Symphony orch.
Messiah—Overt. and Pastoral Symphony, Sargent—London
Symphony.

(H.M.V.)

Beethoven: Leonora No. 3, Julian Clifford—Symphony orch.
Handel: Concerto Grosso No. 12, B minor, Ansermet—Decca
String orch.

(Decca)

Corelli: Christmas Night Concerto, Weissmann—Berlin S. O.
H. orch.

Verdi: Battaglia di Legnano overt., Bettoni—Grand Parlo. orch.
Strauss: Tod und Verklärung, Weissmann—Berlin S. O. H.
orch.

(Parlophone)

Franck: Chausseur Maudit, and D'Indy: Ferval Prelude,
Wolff—Lamoureux orch.

Tchaikowsky: Capriccio Italien, and Eugene Onegin Polonaise,
Melichar—Berlin S. O. H.

Strauss: Bourgeois Gentilhomme, Strauss—Berlin S. O. H. orch.
Berlioz: Beatrice and Benedict overt., Kopsch—Berlin Philhar-
monic.

Mozart: Titus and Figaro overtures, Horenstein—Berlin Phil-
harmonic.

(Polydor)

Berlioz: Benuvenuto Cellini overt., Kleiber—Berlin Philhar-
monic.

Strauss: Till Eulenspiegel, Kleiber—Berlin Philharmonic.
(Ultraphon)

Wagner: Siegfried Idyll, Muck—Berlin S. O. H.
Berlioz: Symphonie Fantastique, Monteux—Paris Symphony.
Franck: Psyche, Coppola, Paris Conservatory orch.
(European H. M. V.)

Mozart: Figaro overt., and Boccherini: Minuet; Korngold:
"Much Ado About Nothing" Suite; Ravel: Pavane; Paul
Kerby—Vienna Symphony.

(Edison Bell Electron)

Honegger: King David excerpts, Ansermet—Geneva Symphony.
Houssel: Le Festin de l'Araignée, Straram—Straram orch.
(French Columbia)

Franck: Psyche, Pierné—Colonne orch. (French Odeon)

Chamber Music

Beethoven: Kreutzer Sonata, Hubermann and Friedman.
(English Columbia)

Mozart: Trio in C (K. 564), Budapest Trio.

Mozart: Trio in E flat (K. 498), Frederick Thurston (clarinet),
Rebecca Clarke (viola), Kathleen Long (piano).
(N. G. S.—announced)

Debussy: Sonata for 'cello and piano, Maréchal and Casadesus.
(French Columbia)

Beethoven: Quintet in E flat Op. 16, Pathe Ensemble (Pathé)

Mozart: Serenade 13 wind instruments, No. 10 in B, Fritz
Stiedry conducting artists from the Berlin S. O. H. orch.
(Parlophone)

Balfour Gardiner: Quartet in B flat, Kutcher Quartet. (Edison
Bell)

Buxtehude: Sonata in D, Berliner Cembalo Trio. (Artiphon)

Piano

Poulenc: Novellette, and d'Erlanger: Etude concertante, Ham-
bourg.

Beethoven: Sonata Pathétique, Mark Hambourg.
(H. M. V.)

Rosenthal (arr.) Wiener Carneval, Rosenthal. (Parlophone).

Debussy: Pagodes and Valse romantique—M-F Gaillard. (Fr.
Odeon)

Prokofieff: Prelude in C, and Lamare: La Passions, Zadora.
(Polydor)

Albeniz: Sevillix; Debussy: 2nd Arabesque; Toch: The Jug-
gler, Lilly Dumont. (Polydor)

Ravel: Alborado del Gracioso, Marcelle Meyer. (Fr. Columbia)
Moszkowski: Spanish Dances for four hands, Herbrecht and
Pettitjean (French H. M. V.)
Bach-Liszt: Weinen, Klagen, Sargen, Zagen, F. J. Hirt. (Ger-
man H.M.V.)

Organ

Widor: Fifth Symphony—Variations, Dupré.
Sibelius: Finlandia, G. T. Ball. (M. M. V.)

Violin

Juon: Arva Valse, and Brahms: 1st Hungarian Dance, Spiwa-
kowsky. (Parlophone)

Lalo: Arlequin, and Davidoff: La Source, Marcelli Herson. (Fr.
H.M.V.)

'Cello

Haydn: Concerto in D—Adagio, and Pianelli: Sonata in G—
Villanelle, Gerard Hekking. (French Columbia)

Weber: Concertino, Louis Cahuzac. (French Odeon).

Recitation

King George's Speech at the Opening of the Indian Conference.
(H.M.V.)

Cocteau: Le Theatre de J. Cocteau, and Six Poems, Jean
Cocteau. (French Columbia)

France: Anatole France enfant, and Loti: Ma Mere, Weill.
(Pathé)

Operatic

Rigoletto, Molajoli—La Scala (Stracciari, Capsir, Borgioli,
etc.). (English Columbia)

Mikado, Columbia Light Opera Co. (English Columbia)

Faust (abridged version), Wolff—Paris Opera artists.

(Polydor)

Tannhäuser, with Andrézen, Kipnis, Müller, Pilinsky, etc.
(Parlophone)

Die Csardasfürstin (abridged opera). (Polydor)

Tristan—Liebestod and Du Walküre—Du bist der Lenz, Lotte
Lehmann.

Lohengrin—Elsas Traum and Euch lüften, Lehmann.

Butterfly—One Fine Day, and Carmen—Michaela's air, Elisa-
beth Rethberg.

Gypsy Baron—Zigeunerlied, and Figaro—Golden Moments,
Rethberg.

Lakme—Bell Song, Leila Ben Sedira.

Tauber: Target—airs, Richard Tauber.

Eugene Onegin—Echo lointain, Peter Raicoff.

Rigoletto—La Donna e mobile and Questa o quella, Jan
Klepura.

Tosca: E lucevan le stelle and Recondita armonia, Kiepara.

Walküre—Act 2, Scene 4 (4 parts), Bäumer and Pistar.
(Parlophone)

Martha—M'appari, and Huguenots—Raoul's air, act 1, von
Pataky.

Andrea Chénier—Come un bel di di Maggio, and Verdi: Re-
quiem—Ingemisco, Alfred Piccaver.

Cavalleria Rusticana—Brindisi, and Paillasse—Me grimer,
Lauri-Volpi.

Pagliacci—Du saget, and Rigoletto—Ich bin strafbar, Hedwig
von Debicka and Theodore Scheidl.

Magic Flute—Papageno, Papageno, and Mädchen oder Weib-
chen, Rehkemper.

Figaro—Non piu andrai and se vuol ballare, Rehkemper.

(Polydor)

Damnation de Faust—Autre fois un roi de Thulé, and Lohen-
grin—Seule dans ma misère, Yvonne Gall.

Boris—J'ai le pouvoir suprême, Fred Bordon.
(French Columbia)

Figaro—Air de Suzanne and Mon soupire, Daniele Brégis.
(Decca)

Debussy: L'Enfant Prodigue—Air de Lia, Marian Anderson
(Artiphon and Phonycord)

Carmen—Duet, 4th Act, C'est toi, Anseau and Orens (French
H.M.V.)

Faust—Serenade and Ja das Gold, Michael Bohnee (Ultraphon)
Faust—Ballade and Air des Bioux, Nino Vallin. (Pathé-Art)

Pêcheurs des Perles—Cavatine de Leila, Ninon Vallin (Fr. Odeon)
 Messiah—But who may abide and Scipio—Hear me ye winds and waves, Edward Halland. (Edison Bell).

Songs

Foster: Old Folks At Home, My Old Kentucky Home, and Ol' Man River and Poor Old Joe, Paul Robeson. (H.M.V.)
 Lishin: Elle riait and Karategen: Chant du prisonnier sibérien, Chaliapin.
 Faure: Soir and Roses d'Ispahan, Panzera.
 Nin: Montanesa, and Granados: El majó discreto, Hina Spani. (European H. M. V.)
 Dvorak: Gypsy Songs (in Bohemian), Faenka Krausova. (Pathé)
 Strauss: Morgen and Cécilie, Mafalda Salvatini.
 Siczynski: Viennese Songs, Richard Tauber.
 Liszt: Es muss ein wunderbares sein, and Kaun: Der Sieger, Tauber.
 Schumann: Widmung, and Du bist wie eine Blume, Lehmann. (Parlophone)
 Liszt: Three Gypsies and Oh Come in a Dream, Scheidl.
 Massenet: Noël païen and Pensée d'automne, Rousselière.
 Strauss: Traum durch die Dämmerung and Freudliche Vision, Schlussus.
 Wolf: Die Fussesreise und Verborgeneheit, von Manowarda. (Polydor)
 Folksongs: Retour du Martin and Le Pauvre Laboureur, Reynaldo Hahn.
 Chants d'Auvergne, Madeline Grey. (French Columbia)
 Folksongs (arr. Tiersot): Noël Provençal, and Noel Alsacien, Ninon Vallin. (Pathé)

Choral

Carols: Rocking, Sweet was the Song, etc., Westminster Abbey Choir.
 Carol: In dulci júbilo, and Tchaikowski: Legend, Royal Choral Society.
 Messiah—For unto us a child is born and Glory to God, Philharmonic Choir.
 Elgar: Ave Verum, and Mendelssohn: Venie Domine, Westminster Cathedral Choir. (H. M. V.)
 Strauss: Blue Danube Waltz, Robinson—B. B. C. Chorus and orch.
 Coventry Carol, Boar's Head Carol, With Merry Heart, etc., St. George's Singers. (English Columbia)
 Debussy: Dieu qu'il fait bon and Yver, vous n'êtes qu'un vilain. Phonetic Institute. (Pathé)
 Jannequin: Bataille de Marignan, Chanterie de la Renaissance. (French Columbia)
 Canniciari: Mass in A minor—Kyrie Eleison, and Gregorian—Stabat Mater, St. Hedwig Cathedral Choir (Kalliope).
 Bruckner: Mass in E minor—Gloria: Mozart: Krönungsmesse—Benedictus; Cherubini: O salutaris hostia, Münchener Domchor (Musica Sacra).
 Gregorian Anthems (Alma Redemptoris Mater, Regina Coeli; Dominica in Albis, etc.) Paderborn Cathedral Boys Choir. (Polydor)
 De Lassus: Surrexit Pastor Bonus, Tristis est anima mea; tui sunt coeli; Palestrina: O admirabile commercium; Sweelick: Hodie Christus Natus Est; Hammer Schmitt: Machet die tore weitus (3 records) Paderhorn, Basilica, and Munich Cathedral Choirs. (Polydor).

Current Importations

Pizzetti

TOSCANINI has been almost the sole proponent of Pizzetti's music in this country, introducing a number of his works in concert; and even as far back as his first recording days he played an excerpt from Pizzetti's *Pisanella* for Victor (64952). An opera, *Fra Gherardo*, was produced recently by the Metropolitan. Pizzetti's music has qualities that ensure its permanence, and while his more active and better advertised compatriots, Respighi, Casella, Malipiero, *et al*, largely shoulder him out of the limelight—in this country at least—Pizzetti's works are likely to find a far more solid place in the concert repertory. Pizzetti, who was born in 1880 and who is at present director of the Florence Conservatory, is musicologist as well as composer, a student of Greek and Gregorian music; and for good measure a critic and pianist. Under the aegis of the Italian Columbia Company he has had the opportunity of recording several of his own works. On Italian Columbia 14554, MARIA ROTA, soprano, sings *Tre Sonetti del Petrarca*: "La Vita fugge," "Levommi il mio pensiero," and "Quel rossignol." On 14555 Mme. Rota sings Pizzetti's setting of D'Annunzio's *I Pastori* and Pantini's *La Madre al Figlio Lontano* (all of these with accompaniments by the composer). On Italian Columbia 14556-7 Pizzetti plays the piano part of his *Tre Canti ad una Giovane Fidanzata*, and an Air in D major. The violinist is A. POLTRINERI, leader of the Poltronieri string quartet which has recorded for the National Gramophone Society and Columbia.

Pizzetti's music often strikes me as that of an Italian Franck. While the Italian is always wholly individual, moulding his style to that of no other, he has the same engaging earnestness and sweetness as the Belgian. His works, as exemplified here at least, are planned on a smaller scale, but very surely, and excepting only the lugubrious Air in D they have both restraint and passionateness. They are strongly lyrical, masterfully constructed, yet never merely facile. The assisting artists catch the spirit of the pieces admirably: Mme. Rota employs her firm and yet intense voice with excellent taste, quite free from the stigmata of Italianate emotionalism. Poltronieri's violin tone is likewise firm, resilient, and well-recorded. The "Songs to a Young Sweetheart" is in effect a sonata in three movements—

Affettuoso, Quasi grave e commosso, and Appassionato—ranging from a very tender and delicate lyricism to broader and more outspoken passages. One is reminded of Delius as well as Franck, more by the kinds of feeling that the music holds than by the means of expression themselves. The air on the odd record side is more obviously melodious, and except for the felicitous recording of the violin detracts from the effectiveness of the impression one forms of the composer.

The discs are to be commended for furthering our acquaintance with a composer of genuine distinction. (Pizzetti is also represented on discs by the second and third numbers from the suite drawn from his opera, *La Pisanella*, in which he conducts la Scala Orchestra on Italian H. M. V. S-10128. The excerpt on Victor 64952, "Le quai du port de Famagouste," has not as yet been electrically recorded.)

Wladigeroff

PANTSCH WLADIGEROFF is a new name to me. I do not find him listed in either Grove's or Pratt's dictionaries, but his works are well-represented in the Polydor catalogue, most of them in arrangements for piano, played by the composer, or for violin played by LUBEN WLADIGEROFF accompanied by the composer. Polydor discs 95257-9, comprising his *Suite Bulgare*, Op. 21, played by the BERLIN STATE OPERA ORCHESTRA under PRÜWER, are the first examples of his work I have heard. Evidently this suite is his best known work, for the various numbers are also available in piano and violin transcriptions. There is also a Bulgarian Rhapsody, *Vardar*, Op. 16 (Polydor 95090, also conducted by Prüwer) which I have not yet heard. The suite consists of four movements: Quasi marcia, Chant, Chorowodna, and Ratschenitza—Danse Bulgare. Its vigorous, darkly colored music with muscular melodies and a splendid rhythmical propulsion, brought out with tremendous forcefulness by the powerful performance and recording. Contrasting with the energetic swing of the last two movements are the piquancy and broad songfulness of the first two. Altogether a work that celebrates Bulgaria no less effectively than Sibelius' *Finlandia* and Enesco's Rhapsodies celebrate Finland and Roumania. It is strange the work is not better known on American symphonic programs.

Bruckner

Slowly phonographic representation is being given to the immense Bruckner repertory. The seventh symphony, conducted for Horenstein for Polydor (reviewed on page 313 of the June 1929 PMR) remains the major item, but some of the other symphonies are being recorded in part. Two European H. M. V. discs contain the scherzos from the third and fifth symphonies. The former—one record side—is played by the Vienna SYMPHONY ORCHESTRA conducted by ANTON KONRATH (H. M. V. AN-192), and the latter (two record sides) by DOL DAUBER'S SALON ORCHESTRA (H. M. V. AN-189). The second side of AN-192 contains Johann Strauss' *Pizzicato Polka*. The scherzo from the fifth symphony is the more interesting, with effective changes of pace and mood, and the performance is better than one would have been led to expect from Dauber's tango records released in the Victor International lists. Yet I am afraid that I am no Brucknerite. The seventh symphony has its big moments, as have the choral works, but there are desolate wastes when the great-hearted peasant tries impotently to strike the grand manner of a Wagner or Richard Strauss in his palmy days. The present scherzos reveal him on more congenial ground. They have a pleasant Schubertian warmth, but one must not look for too much more.

John Ireland

Ireland shares with Delius the rare quality of reticence. His works are not thrown half-baked into the concert world. He writes sparingly, but almost everything is worth intent hearing. Apart from the popular setting of Masefield's *Sea Fever*, and a piano piece or two, his works had been largely overlooked by the phonograph until the Columbia Company—a whole-hearted champion of British composers—gave him an opportunity to record his sonata for 'cello and piano, with ANTONI SALA playing the 'cello and the composer the piano (English Columbia L-2314-7). A booklet accompanying the set provides excellent notes on Ireland and the sonata. It is not an "easy" work. Ireland has been reproached with angularity and austerity. But a little hardness saves music from going ripe too quickly. Time will mellow Ireland's music as it has mellowed that of Brahms and many another. The sonata has qualities of intensity and clarity of thought that give it force and that save the sternness of much of its material from repelling one. Sala, a first rate 'cellist, joins the composer in a performance as thoughtfully planned and as cleanly drawn as the music itself. The string tone records beautifully; the harder piano tone less well. On the odd record side Ireland, solo, plays a dainty piano piece, April—warmer, more rhapsodic and fanciful than the larger work, and while it lacks the latter's conviction and nobility, it is more readily charming. An album set to be placed beside the 'cello sonatas of Delius and Arnold Bax (H. M. V.) as exemplification of the notable achievements by contemporary British composers in this particular form, one that is as difficult to essay successfully as it is effective when capably handled.

Schumann's Carnival

Close on the release of three notable album sets of the Carnival suite (played by Godowsky for Columbia by Rachmaninoff for Victor, and by Cortot for H. M. V. comes an orchestrated version by the LONDON SYMPHONY ORCHESTRA conducted by SIR LONDON RONALD on H. M. V. D-1840-2. The transcription is that used by the Russian Ballet, a pastiche assembled from orchestrations by Rimsky-Korsakow, Glazounow, Liadow, and Tcherpnin. The performance is done with considerable vivaciousness and the music adapts itself pliantly enough for ballet purposes. Yet its character is singularly altered. It is prettified, sentimentalized, cheapened. Is the music inherently as theatrical as orchestrators and conductors make it sound here? I cannot believe so, and cling to the infinitely more Schumannesque and expressive piano version. If the present discs have any place it is wholly for ballet practice and performance (yet no doubt there are many who will find the synthetic coloring more to their taste than the genuine).

R. D. D.

ULTRAPHON BROADCAST-TWELVE

EDISON-BELL SYRENA

SPECIAL:
Parlophone,
Gramophone &
Odeon Records from Italy.

Many of the splendid records others will import later may be had from us now. - We are the pioneers, the Home of the Find - join our mailing list.

International Records Agency

Box 171
Meltrope SharpenersRichmond Hill, N. Y.
Burmese Colour Needles

PATHÉ-ART CHRIST/CHALL WITTON

Debussy Danes

DEBUSSY: *Dances Pour Harpe* (Danse Sacrée et Danse Profane), for chromatic harp accompanied by string orchestra, played by LILY LASKINE with a SYMPHONY ORCHESTRA conducted by PIERO COPPOLA. FRENCH H. M. V. W-1025 (D12).

A few years ago the National Gramophone Society made a happy contribution to the Debussy discography when they recorded the *Dances* in the piano arrangement accompanied by strings. The present disc has the advantage because of the utilization of the chromatic harp (which has strings arranged so as to cross each other), for which the composition was originally scored. However, the chromatic harp is seldom used in concert performances, due to the difficulty of its mastery. The difference in the effect of the much required buoyancy of this music leads us to favor the harp over the piano.

If there is a "story" attached to the music we have not been able to ascertain what it is. However, the need of a story to such music is negligible. While one is inclined at times to sense a precursor to the *Prélude à l'après-midi d'un faune* (which came fully ten years later), it remains clear that Debussy was trying to get away from the realism of life to the music of dreams that would later embody his wonderful impressionism. We may choose, if we wish, to fit a story to the titles—for instance, the theme of sacred and profane love—but it remains music of two contrasting moods: the first of sweetness being contrasted by the second, dissonant, or "profane," part. Whatever Debussy's intention, this composition is novel in its simplicity.

The first dance, in 3/2, consists of an introduction of seven measures for the orchestra followed by the dance proper in which the harp is never too much in the fore, nor is the accompaniment weak. The scoring for strings is an especially felicitous touch, for we all know how Wagner often ruined the effect of his harps by drowning them out with the sonority of stronger instruments. The second dance, in 3/4, has an introduction of fourteen measures, the harp making its appearance on the fifteenth, in dissonant ascending chords. Towards the end there are two sections (*Le double moins vite* and *Animez*) which one is inclined to think are the parents (or grandparents) of the *Faune*.

For one who loves the music of the harp this record will provide a veritable feast. It is well recorded, although there are occasional traces of surface noise. Mlle. Laskine gives an adept performance and Coppola never forgets that he is accompanying a soloist. A splendid addition, is this, to the small list of good harp records.

W. H. S.

IN THE NEXT ISSUE:

A Survey of Recorded Pianists,

by Harry L. Anderson

Bach Preludes and Fugues by R.D.D.

A review of the *Mozart Quintet for Strings*,
by Prof. Kenneth B. Murdock

IRA Novelties

QUILTER: A Children's Overture, two parts, played by the METROPOLITAN SYMPHONY ORCHESTRA, conducted by STANLEY CHAPPLE BROADCAST TWELVE 5055.

Since this was the first time that I had seen or heard one of the heralded "Broadcast Twelve" discs (claimed to contain on a ten-inch record the amount usually found on a twelve-inch), I was much interested in trying it. Although the recording is naturally somewhat rough and unsubtle, I was really very pleasantly surprised in it on the whole. Moreover, there appeared no diminution in quality as one approached the extremely small label. I am thoroughly convinced that the compression here attempted is practical, and considering the price, one certainly gets one's money's worth.

Roger Quilter, an English composer chiefly noted for his songs, was born in 1877. He has also written incidental music for various dramatic productions. The overture here recorded is based on tunes from Crane's book of nursery rhymes. "Baby's Opera." It is music of a very pleasing sort, gay and jolly as one could wish, neither empty nor trite. The conductor immediately enters into the spirit and gives us an agreeably light-hearted and unlaboured performance.

GRANADOS: *Marche Militaire* and *A la Cubana*, played by ELDRIDGE NEWMAN with symphony orchestra. EDISON BELL WINNER 4995 (D10).

Two more additions to the slim recorded repertory of Granados. I must confess to finding them rather uninteresting—especially the commonplace march. The "A la Cubana" has a slightly more exotic flavor, but is scarcely distinguished. The playing is rather routine.

FRIEDEMANN: *Slavonic Rhapsody*, op. 114, played by the NEW MARGATE CONCERT ORCHESTRA conducted by HERBERT LODGE. EDISON BELL ELECTRON 0292 (D12).

I can nowhere discover any information as to the identity of Carl Friedemann, but in the selection under consideration, he follows more or less in the Lisztian tradition, with, quite naturally, at times more than a suggestion of bombast. Of its kind, however, I should say that it was rather good. Herbert Lodge certainly enters into the spirit with the greatest zest and helps a great deal in the success of the effect, by his exuberant leadership. The recording is remarkably brilliant and effective in a sensational way. R. H. S.

Ancient Instruments

MONTECLAIR (arr. CASADESUS): *Les Plaisirs Champêtres*, played by the CASADESUS SOCIETY OF ANCIENT INSTRUMENTS. FRENCH COLUMBIA LFX-19-20 (2 D12s). Available through the American Importers.

Montclair's "rustic pleasures" comprise a *Ritournelle* et *Passepied*, *Entrée des Bergers*, *Cortège des Musettes* et des *Vielles*, and *Ronde du Bonheur*, each occupying a record side. The music has considerable animation and charm, but one is inclined to agree with R. G. of *disques* in wondering why M. Casadesus, with such an abundance of unplayed music, actually written for viols, available to choose from, he should see fit to arrange music by minor eighteenth century composers. R. G. inquires where the Casadesus group actually do play old music on their antique instruments. They do in concert, although as yet there are no phonographic examples of authentic writing for these instruments. Lorenzini's fine Venetian Symphony (Concertante) was composed for Quinton, Viola d'Amore, Clavecin, and Orchestra. The MS. was discovered by Henri Casadesus in Marseilles and was performed for the first time with the Boston Symphony, April 20, 1928. Now that the technique of the old instruments has been mastered by competent musicians and recordings are being made, it would indeed be a pity to confine the repertory to transcriptions. The present records are delightful for all their slightness, but they merely point the way to permanent enregistrements of important music originally composed for viols and for which there is almost no opportunity for performance today.

THE PHONOPHILE'S BOOKSHELF

The Strawinski Enigma

STRAVINSKY'S SACRIFICE TO APOLLO. By Eric Walter White. London, The Hogarth Press. 150 pp. 6 shillings (in Great Britain).

A mercurial fellow like Strawinski, who has a way of setting the public gaping with his quick-change acts and his miraculous escapes from musical strait-jackets, is a difficult subject for sober examination and estimate. Is the man sheerly a sensationalist? A clumsy and barbaric "red" who is endeavoring to upset the established musical order in revolution and chaos? Or a talented composer who wrote two masterpieces—*Fire Bird* and *Petrouchka*—and then went bersek and has written nary a note since that is not offensive to every good and righteous artistic sense?

Notwithstanding the fact that Strawinski is the most talked and written about composer of this generation, his work is almost never judged in its entirety and in any kind of proper perspective. The older school clings to the talent gone wrong opinion expressed above. The less orthodox youngsters sneer a little at the somewhat Debussvian *Firebird*, not wholly free from the taint of sentimentality, and exult in the earth-shaking convulsions of the *Sacre*. Both are left at a good of a good deal of a loss by the newer ballets—*Apollo* and the *Fairy's Kiss*. *Oedipus Rex* is reminds them of Verdi or Handel, and yet there is a disturbing and unascrivable feeling in it. The *Capriccio* carries them along a little better, but the new Psalm Symphony leaves them utterly taken aback.

Up through *Petrouchka* it is clear sailing. Strawinski's development can be traced clearly and logically, and his talents and weaknesses examined rationally. From the *Sacre* on the debate begins, a debate that is usually based on the slightest thread of genuine understanding both of what Strawinski has actually done and what he is driving at. The average concert goer has not heard (or has heard only once) most of the later works, and he is not informed on the chain of sequence of these works. He may hear the *Capriccio* and never have heard *Les Noces* and *Oedipus*. He is almost sure never to have heard the chamber works—the octet, the pieces for string quartet, the *Soldier's Tale*, *Renard*, etc.

Mr. White's book is the first full-length critical study of Strawinski that has appeared in English. If it had no other merit it would be invaluable for its presentation of brief descriptive information on the chain of Strawinski's compositions. But it does have other merits, both in the way the informative material is handled and in the sympathetic yet unbiased examination accorded the separate works. Mr. White does not swallow Strawinski whole, as more than one forward-looking writer has done. He never neglects to point out some of the surprising crudities and deficiencies in even Strawinski's most important works. But he relegates such weaknesses to their proper significance, and emphasizes the larger qualities and achievements. He is not entirely adverse to somewhat literary descriptions of various pieces (those of the piano concerto, *Oedipus* and the *Sacre* are especially good), but he backs up his remarks with an abundance of specific references. He is not afraid of technicalities: there is excellent information here on the technical methods Strawinski employs or has developed, but Mr. White is not intoxicated by his ability to analyze and define. He has thought out his material well, and he sets it down on paper clearly and with very considerable convincing force.

Instead of the six styles of which Strawinski has been accused, Mr. White reduces them to two: the romantic and the neo-classical, a discussion of which forms the two major chapters of the book. The others are: "Preliminary," and "Transitional." There are appendices devoted to a list of the major works and the phonograph and pianola recordings, a very interesting note on the MS. of the *Fire Bird* (Strawinski's scores are miracles of deft design and exquisitely formed notes, as I can attest from a glimpse of the score of the *Psalm Symphony*), and index.

The owner of any Stravinski recordings will find Mr. White's book of exceptional value for it enables him to place the piece or pieces he knows in the larger scheme of Stravinski's work. The fanatical admirer and the fanatical detractor of Stravinski need the book for its sane examination of the music which they have talked about so volubly and about which they have such little orderly understanding. For my part, I do not think Mr. White has quite glimpsed—at least expressed—the more profound aspects of Stravinski's influence on the music and the feelings of his contemporaries. But he has chosen a simpler and a wiser course in dealing simply and directly with specific pieces. He thinks and writes well on a difficult subject (or whole chain of related, but often seemingly self-contradictory subjects), and his book cannot be read without gaining a sharpened perception and a clearer understanding into Stravinski's music. To approach even the *Capriccio* such an understanding is needed, while it is absolutely imperative for so profound and so enigmatic a work as the *Psalm Symphony*—which may very well be the masterpiece Mr. White predicts as the goal of Stravinski's progress through *Oedipus*, the later ballets, and the *Capriccio*.

R. D. D.

Pablo Casals

PABLO CASALS. By Lillian Littlehales. New York, W. W. Norton and Co., \$2.50.)

Pablo Casals is a name which evokes immediate response from any music lover who has had the good fortune to hear the Spanish virtuoso play. In Miss Lillian Littlehales' biography of Casals the title of the book, Pablo Casals, strikes a happy note of simplicity and completeness which both content and style succeed in carrying out. Unlike most biographies this one avoids the usual recital of dates and facts in chronological order and sets forth instead a well rounded, symmetrical picture of Casals, paying particular attention to the more important phases of the man's life, dispensing with the mass of minor and irrelevant detail which makes dull reading of so many biographies. Here is a work which in only six chapters gives a complete account of the great 'cellist under the following headings. I. The Student. II. The Artist. III. The Spanish Setting. IV. The Orchestra Pau Casals. V. The Man. VI. The Constructive Musician. Each chapter is a complete and sufficient treatise and as one reads one becomes more and more conscious of the versatility and universality of Casals' genius. To most people the name Casals is so closely associated with the 'cello and the art of 'cello playing as to be synonymous with the 'cello; the essential feature of Miss Littlehales' book is that it brings out clearly as well Casals' powers as a conductor, teacher and interpreter of music. His is not solely the role of the virtuoso giving innumerable concerts and reaping endless fame and fortune, but that of the teacher, the director, and above all, the sincere and serious student of the art of music.

Time and space do not allow of an analysis of each chapter here, but let us consider the most interesting chapters, four, five, and six, the last of especial interest to students of the 'cello. Chapter four deals with the Orchestra Pau Casals. Little is known about Casals the conductor; relatively few among all those who have heard him in any capacity are aware that he is a conductor and a great one. In this chapter are recounted the stories of his early struggles against indifference and lack of support in organizing a symphony orchestra in Barcelona, of the long and arduous periods of rehearsal, of his unflagging interest in the successful rendition of music and the achievement of the best artistic results, of the sacrifices of his own time and means to attain his ideals, and of his ultimate triumphs not only in his native land, but in other countries as well. In this same chapter also there is a description of the Workingmen's Concerts, a unique institution. Judging from the fact that only those people whose income falls below a certain point may attend; all others are rigidly excluded.

Chapter V, entitled, "The Man," gives one an insight into the character of this great artist; a simple man, dignified, unaffected, a man to whom personal success means the opportunity for doing good for others, as evinced by his helping young students, his workingmen's concerts and his many appearances as conductor virtuoso for philanthropic causes.

Of interest to students of string playing and particularly the 'cello is the last chapter, The Constructive Musician. Miss

Littlehales, herself a 'cellist, writes in a technical vein, but it is not too difficult for any amateur string player to understand for there are numerous musical quotations and the explanations are fairly simple. The whole chapter displays a fine understanding and appreciation of the unique and original contribution which Casals has made to the art of 'cello playing; one has only to hear Casals or any of his followers to realize that his technique of the 'cello is more flexible and more extensive than that of the traditional masters and one which by its very nature always implies the precedence of musical expression over purely technical effects per se.

C. B. M.

A Musical Novel

MAURICE GUEST. By Henry Handel Richardson. New York, W. W. Norton & Company, Inc. \$2.50.

Fiction with a musical setting or dealing with musicians is plentiful enough, but about nine-tenths of it ranks with such lavender tinted tales as *The Second Violin* in literary merit. Here is a novel which is primarily a significant work of fiction. Incidentally it is concerned with musicians and music students: its drama unfolds in Leipzig, between and among practice hours and concerts at the Gewandhaus. It is full of the talk and the thoughts of music, the gossip of ambitious students, and debate on the merits of various "systems." Yet there is no introduction of technical jargon for its own sake. There is nothing that the musical layman or even ignoramus will find baffling. Yet the story will necessarily appeal with double force to the musician and the music lover, who will find in it perhaps the most discerning insight into the temper and character of practicing musicians—who are first of all ambitious and passionate men and women—since *Jean Christophe*.

Maurice Guest was first published in 1908 and while it never reached the public at large, it brought a notable new writer to the appreciative attention of the inner literary world. Henry Handel Richardson (who followed the classic tradition of George Sand and George Eliot in assuming a masculine pseudonym) followed this first novel with *Australia Felix*, *The Way Home*, and finally *Ultima Thule*—the last of which finally established her fame outside the small circle which had admired her from the beginning. *Ultima Thule's* popularity led naturally to a re-issue of *Maurice Guest*, for which there will surely be a wider public than in 1908, when its frequently almost Proustian probing into the characters' subconscious, its broad sweep, its realistic force and cumulative tragedy, were considerably beyond the grasp and taste of the average reader of fiction.

It is a pleasure to bring it to the particular attention of a group like the readers of the P. M. R., keenly interested in music in all its manifestations, and—presumably at least—in the best of the other arts. They will enjoy it for its musical atmosphere, but they will enjoy it more for its delineation of character and the intense drama of its story.

Whole World Music Series

CONCERT PIANO PIECES THE WHOLE WORLD PLAYS. 448 pp. PAPER covers, \$3.00; cloth covers, \$5.00.

CONCERT VIOLIN SOLOS THE WHOLE WORLD PLAYS. 448 pp. \$3.00.

STANDARD VIOLIN CONCERTOS. \$3.00.

GILBERT AND SULLIVAN AT HOME. 256 pp. \$1.25.

From the "Whole World Music Series," edited by ALBERT E. WIER. New York, D. Appleton and Co.

We selected these four volumes of the Appleton series as those appealing most strongly to the record collector. Many phonophiles are well-equipped performing musicians; probably many more are not. But there can be no question but that even following a score by eye (an excellent way to learn to read music, by the way) is of immense help in the proper appreciation of recorded music. The miniature scores published in the Philharmonia and Eulenberg series satisfy the need of the specialist in orchestral works, but unfortunately there are no (or practically none) miniature scores of solo instrumental works. The familiar green-covered and pleasantly inexpensive Appleton volumes are an excellent substitute, and in addition have the advantage of serving actual playing purposes equally well.

The violin collection is particularly well-suited to the disc student's need: there are ten concertos printed in their entirety (piano and violin score, and separate violin part), almost all of which have been recorded either electrically or acoustically. Bach Concerto in A minor, Beethoven, Brahms, Bruch in G minor, Lalo Symphonie Espagnole, Mendelssohn in E minor, Paganini in D major, Saint-Saens in B minor, Tchaikowsky, and Wieniawski in D minor.

The volumes of concert piano and violin pieces are even better represented on records. The forty-four piano solos include such phonographic favorites as the Bach Toccata and Fugue in D minor (arr. Tausig), the Schultz-Evler concert arabesques on the Blue Danube Waltz, Brassin's transcription of the Walküre Magic Fire Scene, Weber's Invitation to the Dance, Chopin's Berceuse and A flat Ballade, etc., etc. Even Schumann's Papillons, Op. 2 (recorded only by Homocord in Germany) is included. The concert fiddle pieces include the familiar Tartini Trill du Diable, Corelli's La Folia, Bach's Chaconne, Wieniawski's Legende, Op. 17, Beethoven's Romances in F and G, Paganini's 24th Caprice, Hubay's Zephyr, etc.

The volume of Gilbert and Sullivan excerpts is less interesting to the phonophile, as the accompaniments have been extremely simplified. (The concertos and concert pieces in the other volumes of course follow the original editions.) The excerpts cover a dozen or so of the favorite numbers from each of twelve of the G. and S. operettas, appealing strongly to accompanists of very limited technical ability, and indeed very well-suited to informal home entertainment, although hardly to following the recordings of the complete operettas.

The Appleton series presents a vast multitude of music at a very low cost and in very convenient form. The volumes cited above contain the most significant music of the series, and in handy form for either following records or following ambitiously in the recording musicians' fingersteps.

F. F.

THE NEGLECT COLUMN

(From time to time works, singers, etc., that have not been use for phonographic purposes come up for discussion. It is the purpose of this column to suggest such deficiencies with the hope that they will be remedied. Suggestions and additions should be addressed to THE PHONOGRAPH MONTHLY REVIEW c/o this column.

R. B.)

Puccini's "La Rondine"

So far as I know not one record of this delightful opera has been issued. The work itself has had a curious history. In 1914 a Viennese publisher asked Puccini to write a light opera. He sketched it but the libretto was so poor that he did not finish it. Later with a book by Adami it was published by Sonzogno and the première was at Monte Carlo March 27, 1917. Later it was given in Italy and in Vienna in 1919. Puccini felt the Straussian influence to such an ex-

tent that the Italians resented it and the Viennese on the other hand felt the work too Italian. The result was semi-failure until the 1927 production at the Metropolitan which rescued it from undeserved oblivion.

The plot is a combination of Traviata, Bohème and Sappho, with brilliant scenes especially the second act Bal Bul-lier. Puccini has written some of his lightest and loveliest music for this scene. The focal role, Magda, the courtesan, affords Madame Bori with one of her very best roles and Gigli sang the music of Ruggiero with great success. Fleischer was no less amusing as Lisette the maid and Tokatyan made the greatest success of his career as Prunier, the lackadaisical poet with romantic notions.

Suggestions for records:

Magda's air from Act I.

Prunier's delightful song about romantic poetry.

The Second Act Quartet, which bears a striking similarity to the Bohème Quartet, two in love and two engaged in semi-comic banter. The background, however is the throbbing Viennese waltz, which mounts together with the quartet to a stunning climax. Properly done this should be one of the finest recordings and an immediate best-seller.

Mart and Exchange

RATES: Advertisements will be accepted for this column at the rate of five cents a word with a minimum charge of one dollar. The advertiser's name and address will be charged for, single letters and single figures will be counted as words; compound words as two words. All Advertisements must be prepared and be addressed to the Advertising Department, THE PHONOGRAPH MONTHLY REVIEW, 5 Boylston Street, Cambridge, Mass. Should the advertiser desire his announcement to be addressed to a box number in care of the magazine, ten cents extra for the forwarding of replies must be included.

WANTED

NOVEMBER, 1926, March and May, 1927 issues of the Phonograph Monthly Review. Any reasonable price. Box 148C, Phonograph Monthly Review.

FOR SALE

CORTINA FRENCH COURSE; Electrola, Orthophonic Victrola, Electrical records 40% discount: Bayreuth Tristan, Parsifal: Beethoven Eroica, Fifth, Leonore, Brahms Variations, Fire Bird, Fountains Rome, Trial by Jury, Heldenleben, Götterdämmerung, etc. August Zimmerman, 3016 Auchentoroly Terrace, Baltimore, Md.

Subscription Order

The Phonograph Monthly Review
The Phonograph Publishing Company, Inc.
Box 138, Cambridge, Massachusetts

Please { enter } my subscription to THE PHONOGRAPH MONTHLY REVIEW
 { renew }
for one year beginning with the issue of

I enclose { check } for \$4.00. (\$5.00 outside the United States.)
 { money order }

Date

Please

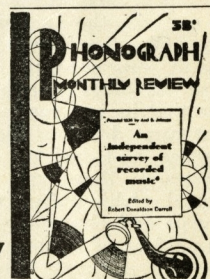
Print

Name

Street

Town

State



Brunswick



RELEASES FOR THE MONTH OF JANUARY

- | | | | |
|-----------|---|--------------------------------------|--------------------------------------|
| 9 0 1 0 6 | MOZART—IDOMENEO—Overture | } Recorded in Europe
PRICE \$3.00 | |
| 9 0 1 0 7 | GERMAN DANCES—
(a) Köchel Index 600, No. 3 (b) Köchel Index 571, No. 6
(a) Köchel Index 571, No. 4 (b) Köchel Index 509, No. 6
(a) Köchel Index 600, No. 4 (b) Köchel Index 605, No. 2
THE PHILHARMONIC ORCHESTRA, BERLIN
ERICH KLEIBER, Conductor | | |
| 9 0 1 0 8 | BACH—PRELUDE E FLAT MINOR—Organ Solo
VIVALDI-BACH — ORGAN — CONCERTO D MINOR ALLEGRO
[Last Part] Organ Solo
ALFRED SITTARD | | } Recorded in Europe
PRICE \$1.50 |
| 9 0 1 0 9 | BACH—HARK TO THE SOFT CHORUS OF FLUTES
Soprano Solo in German, HEDWIG VON DEBICKA
THE STATE OPERA ORCHESTRA, BERLIN
JULIUS PRÜWER, Conductor
GLUCK—O DEL MIO DOLCE ARDOR Soprano Solo in Italian
HEDWIG VON DEBICKA Piano by JULIUS PRÜWER | | |
| 9 0 1 1 0 | GLUCK—IPHIGENIA IN AULIS Overture, Parts I and II
THE PHILHARMONIC ORCHESTRA, BERLIN
RICHARD STRAUSS, Conductor | } Recorded in Europe
PRICE \$1.50 | |
| 9 0 1 1 1 | BEETHOVEN—EGMONT Overture, Parts I and II
THE PHILHARMONIC ORCHESTRA, BERLIN
JULIUS PRÜWER, Conductor | | |
| 9 0 1 1 2 | MOZART — DON GIOVANNI — ARIA OF DONNA ANNA
ARIA OF DONNA ELVIRA Soprano Solos in German
FELICIE HUNI-MIHACSEK | } Recorded in Europe
PRICE \$1.50 | |
| 9 0 1 1 3 | RAVEL — JEUX d'EAU (The Fountain) and DEBUSSY — Feu d'Artifice
(Fireworks)—MARIA THERESA BRAZEAU Piano Solos | | |

Brunswick Records

BRUNSWICK RADIO CORPORATION
SUBSIDIARY OF WARNER BROS. PICTURES, INC.

116-120 WEST 42nd ST., NEW YORK, N. Y. BRANCHES AND DISTRIBUTORS IN PRINCIPAL CITIES

The **COLUMBIA**

Tele-focal Radio

Here is the Radio with No Dead Spots on the Dial and No Overlapping!

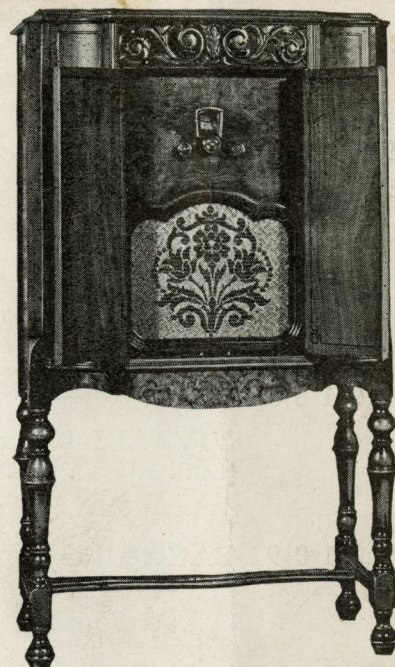
Turn the tuning knob of the average radio. See how many silent or useless spaces there are on the dial. Not because there are no programs there. There are plenty. But most radios can't reach out and get these programs. Can't pull them in through powerful local stations, interference or static.

This Columbia Tele-focal Radio pulls in stations on every notch

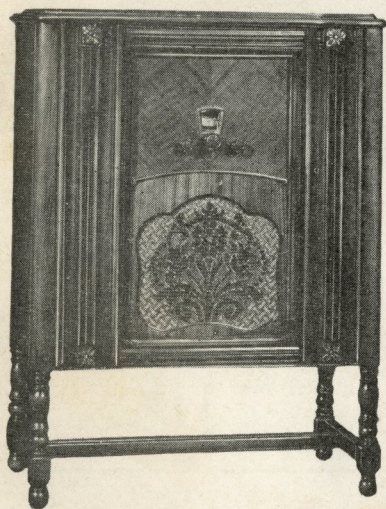
of its dial! *New* stations—the distant, low-powered or “crowded” programs that other sets miss. Giving you more variety and finer radio reception than you ever thought possible.

Every station comes in sharp and clear. Programs are reproduced with greater fidelity, with finer tone quality, than you have ever before heard. Though this instrument gets *more* programs than other radio sets, *there is never any overlapping of stations.*

The Columbia Tele-focal Radio is available in either a low-boy or high-boy cabinet as illustrated or it may be had in combination with the famous Columbia Electric Reproducing Phonograph. Prices range from \$145.00, less tubes, to \$325.00, less tubes.



MODEL C-21



MODEL C-20



"Magic Notes"

Columbia Phonograph Co., Inc., New York, N. Y.